# CONGREGATIONAL TUNE-BOOK.

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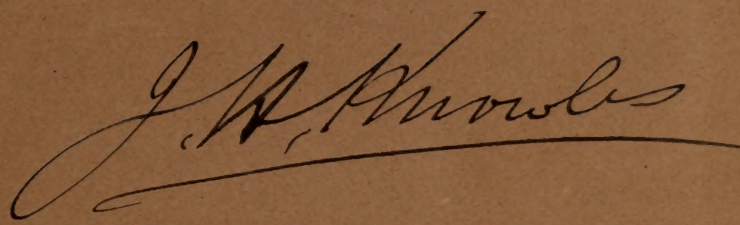

C. C. A.
Inv. 1872.

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THE

# CONGREGATIONAL TUNE-BOOK.

A SELECTION OF

## Hymn-Tunes, Old and New.

EDITED BY

J. H. CORNELL,

ORGANIST OF ST. PAUL'S CHAPEL, TRINITY PARISH, NEW YORK.

NEW YORK:
POTT, YOUNG & CO., COOPER UNION.

1872.

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# PREFACE.

THE present compilation was undertaken in the interests of genuine—*i. e.*, as the Editor understands it, chaste and dignified—congregational hymnody. The profound conviction of the Editor, that hearty congregational hymnody by no means necessarily implies the use of commonplace, vulgar, or frivolous music, is the explanation of the non-appearance in this work of many tunes which, to the great detriment of the interests of sacred art, have hitherto been deemed indispensable to every new collection, but which, at length, ought to give way to something more in accordance with the requirements of this age of advanced musical culture.

The Editor speaks with all the more freedom on this point, as, out of the 289 tunes in his collection, he has contributed but 42 of his own (and these mostly for special hymns), the bulk of the book being made up of the finest standard old tunes (including a good number of German chorals), and of the compositions of eminent Church musicians of our own time. In particular, he would acknowledge to have drawn largely from the *Anglican Hymn Book*, the *Sarum Hymnal*, and, especially, *Hymns Ancient and Modern*. He would also express his indebtedness to Dr. H. S. Cutler, for the use of tunes 216 and 260; to Messrs. F. J. Huntington & Co., for the use of No. 179; and to the Rev. J. H. Hopkins, jun., and Dr. William H. Walter, for valuable suggestions.

One word in regard to the *Index suggestive of Adaptation of Tunes to Hymns*. It is to be regretted that so large a proportion of the hymns in the new book—especially those in Iambic verse, mostly of Long, Common, or Short Metre—are so ill-adapted for singing, on account (to give but one reason) of the frequently inconsistent prosody, whereby the accent of the words conflicts with that of the music. The Editor has, however, in adapting the tunes to the hymns, done the best he could to obviate the difficulty; the Index cost

him much conscientious labor, and he thinks that experience will justify his belief in its usefulness.

Finally, it is hoped that all allowance will be made for a work which had to be prepared at so short notice. The Editor feels that he might, with more time, have made a better book—might have given, for instance, more variety in the tunes, especially of Long, Common and Short Metres. He has, however, no apology to make for errors, whether of harmony or of typography, having furnished correct copy, and having enjoyed the privilege of reading the proof-sheets of the work. There is one case of consecutive fifths (in the 11th measure of No. 239), but they are not offensive, and were introduced purposely, as the only means of avoiding the awkwardness of the original harmonization.

J. H. C.

NEW YORK, *March* 25, 1872.

THE

# CONGREGATIONAL TUNE-BOOK.

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## LONG METRE.

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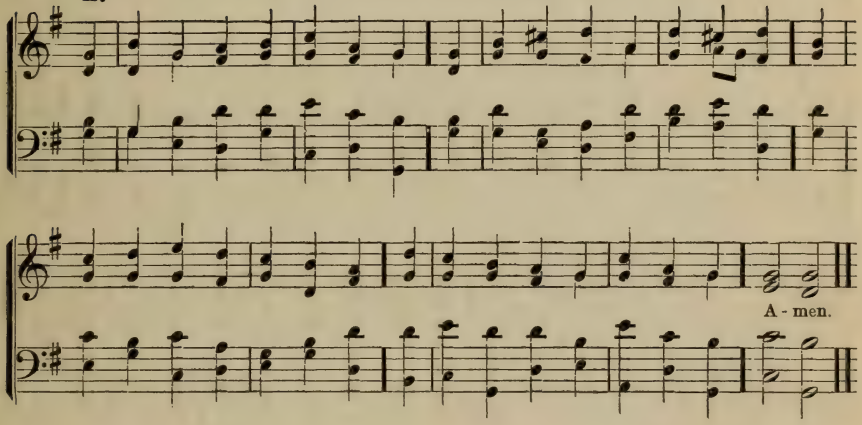


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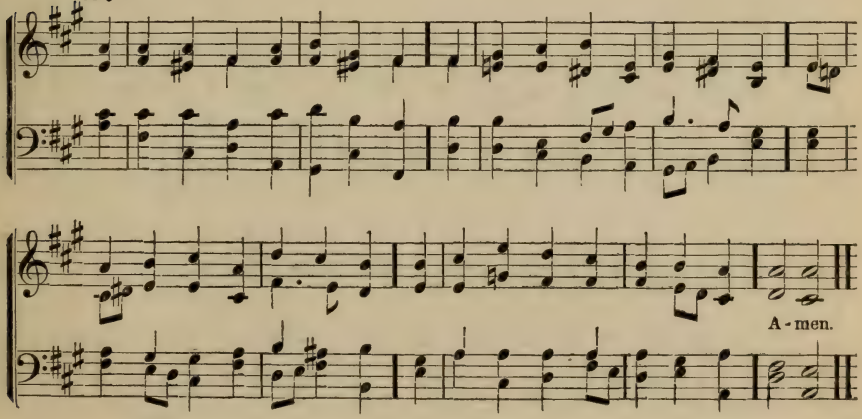

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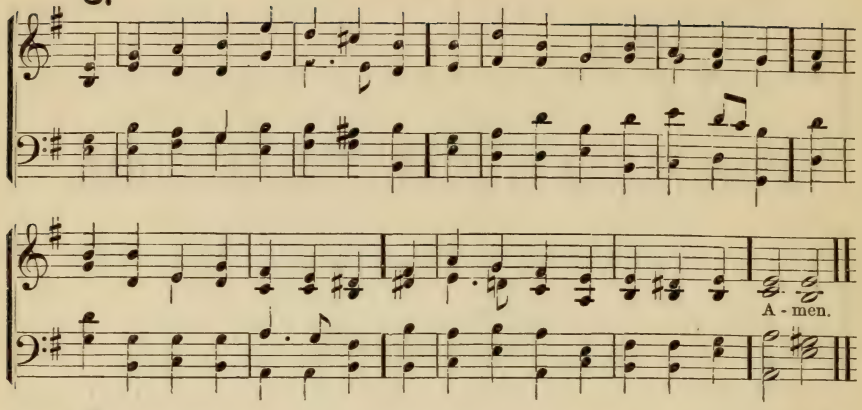


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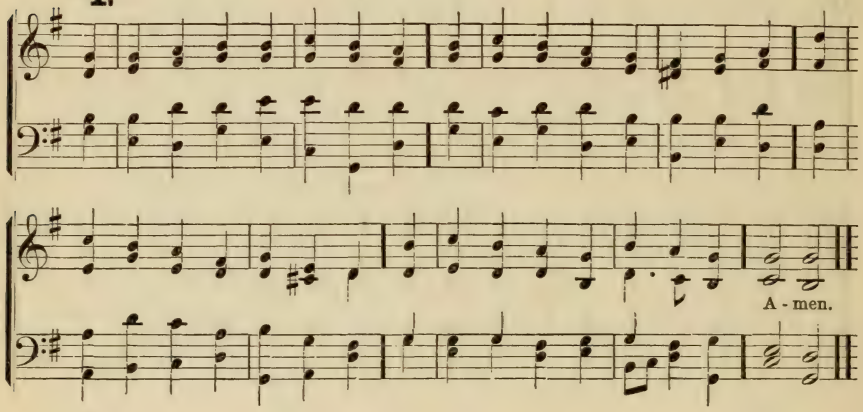


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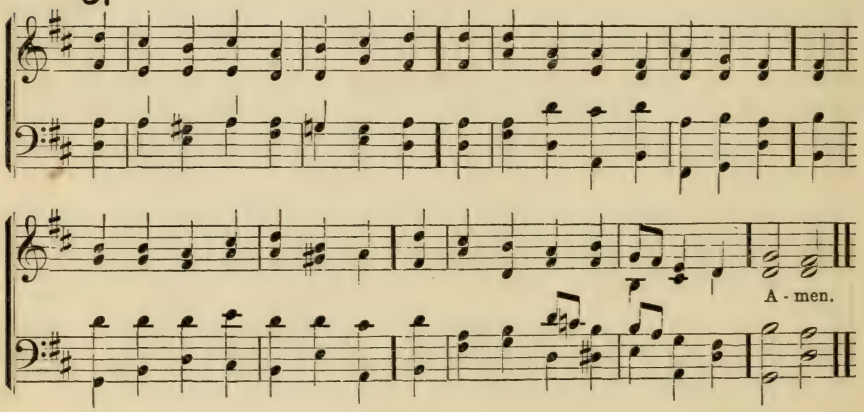

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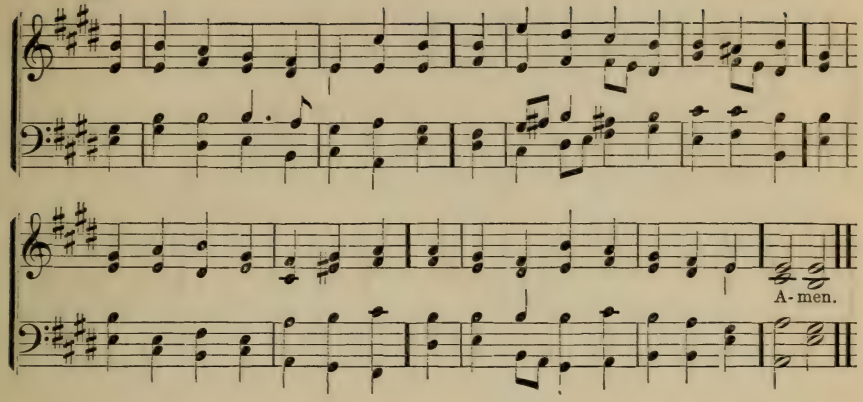


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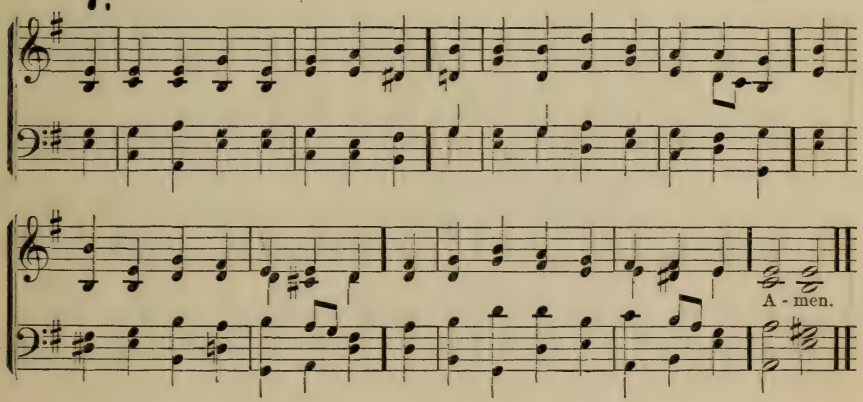


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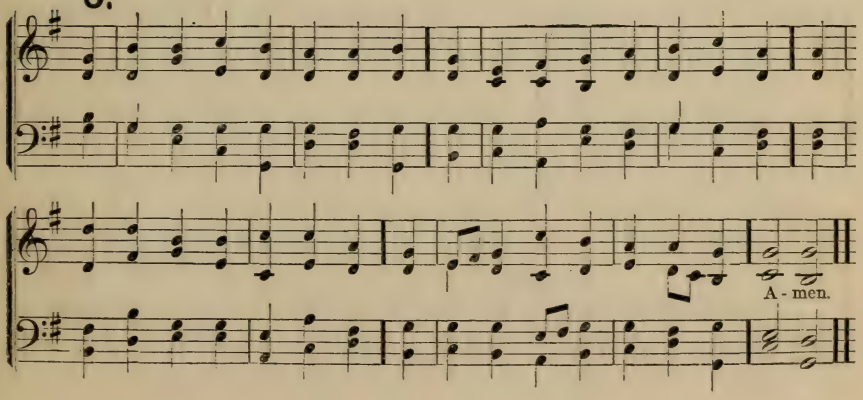

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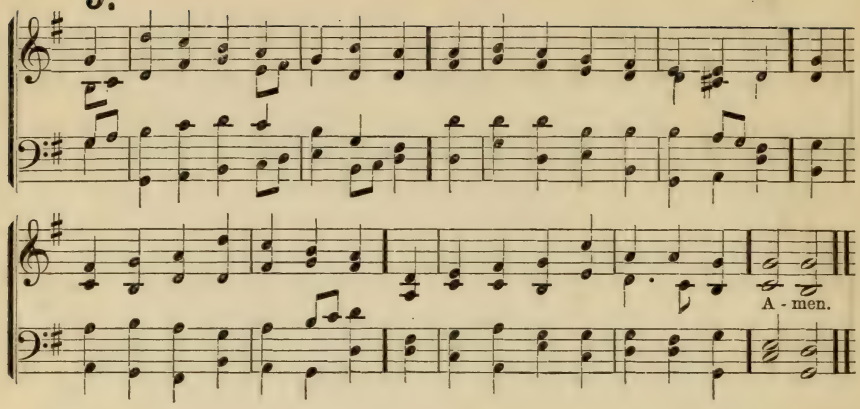


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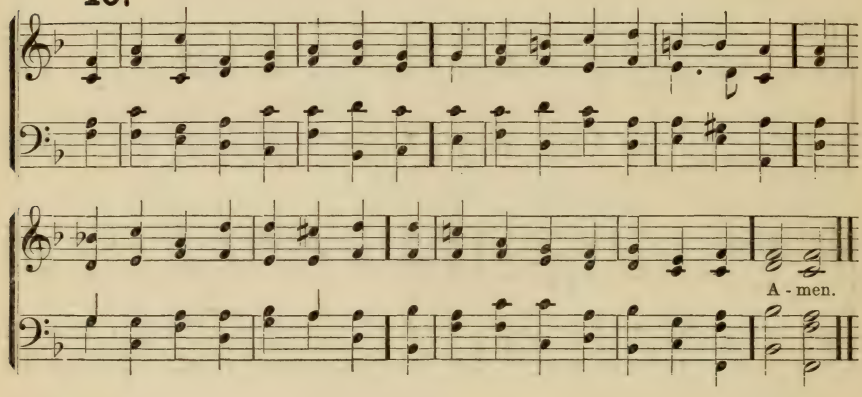


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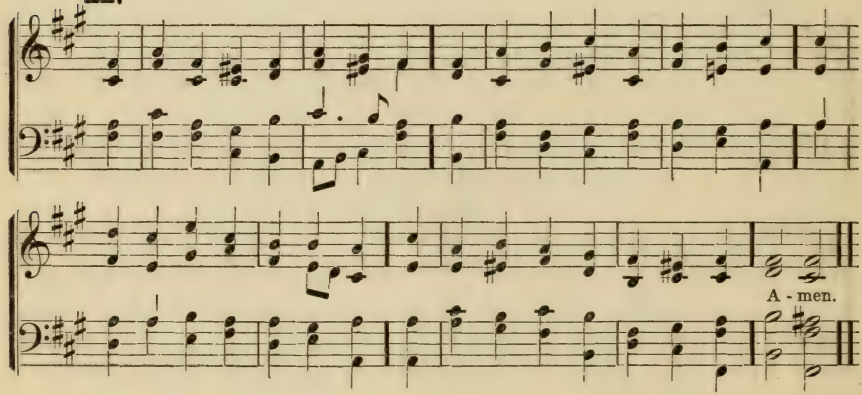

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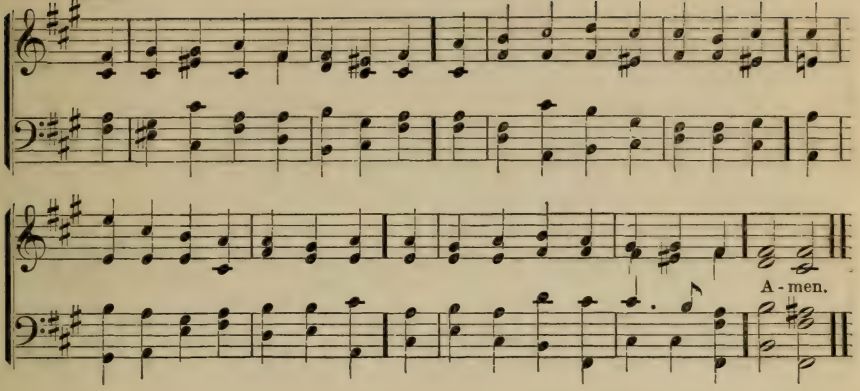


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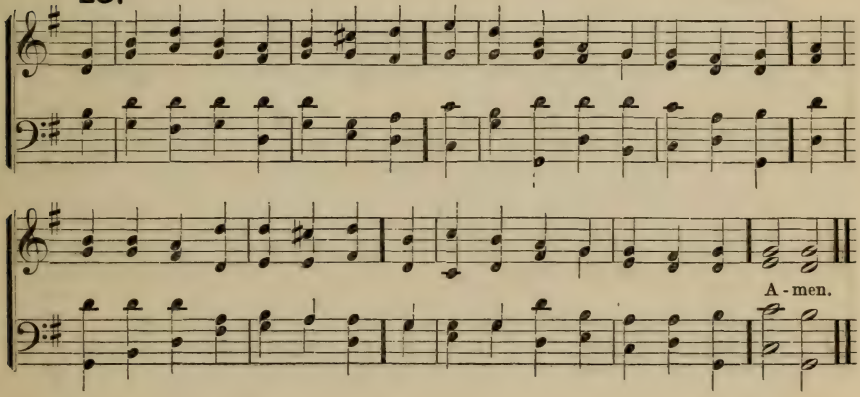


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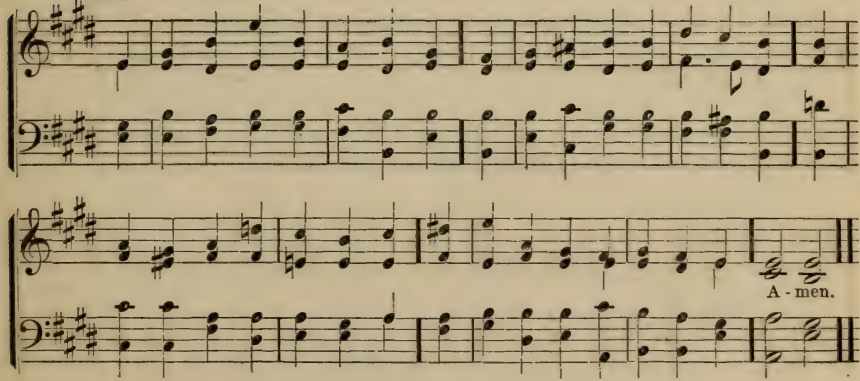

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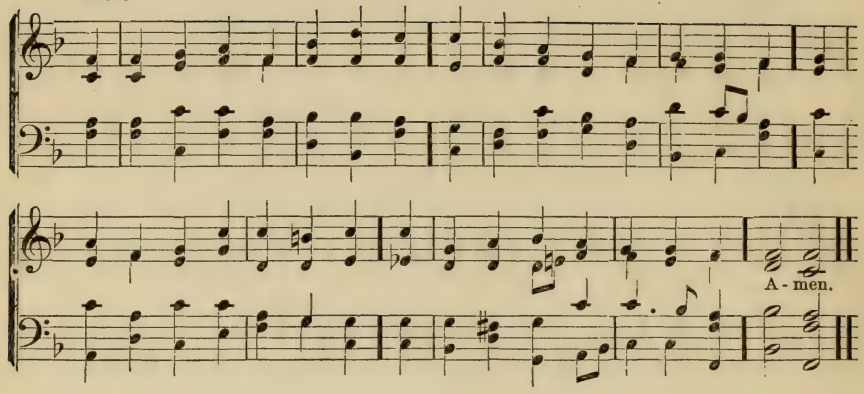


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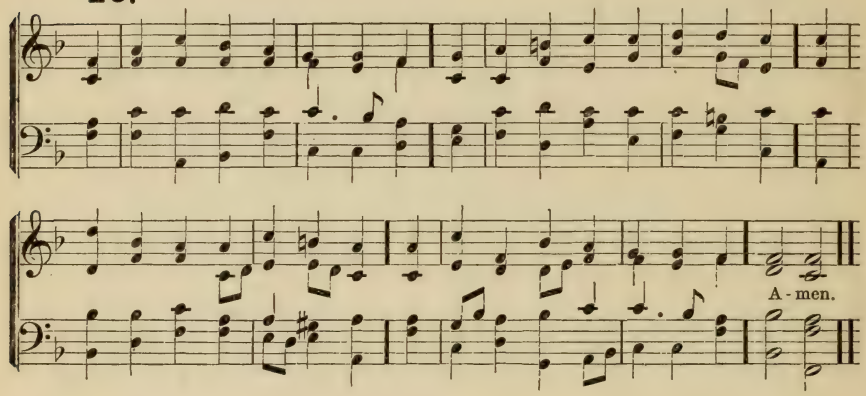


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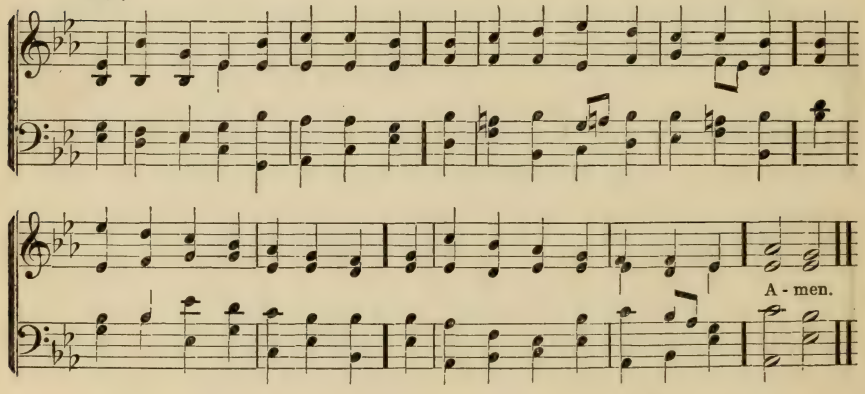

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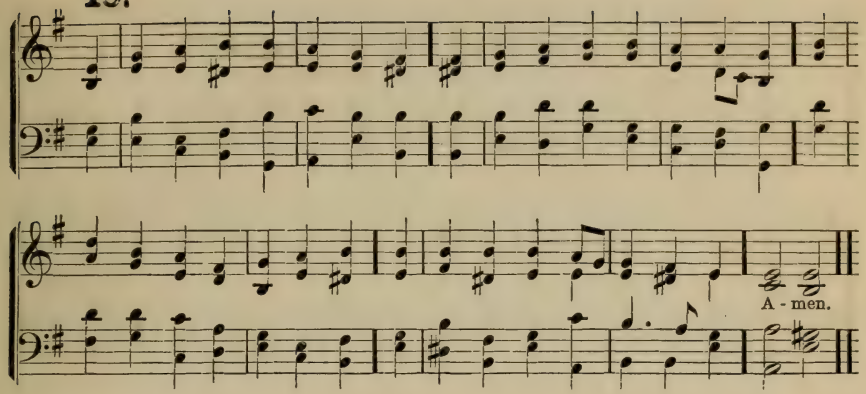


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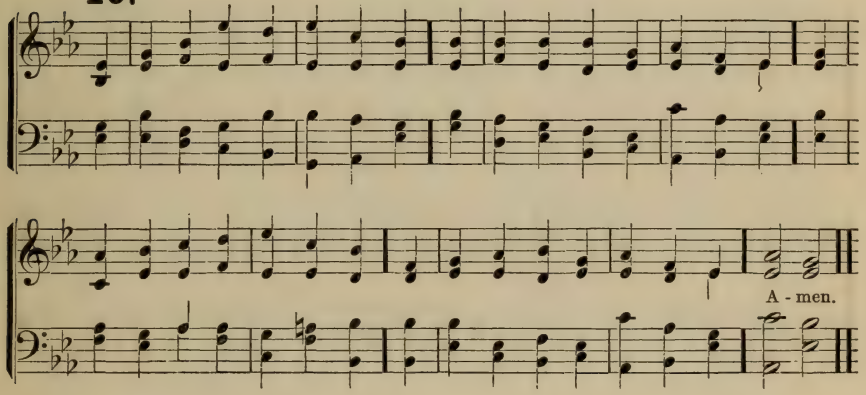


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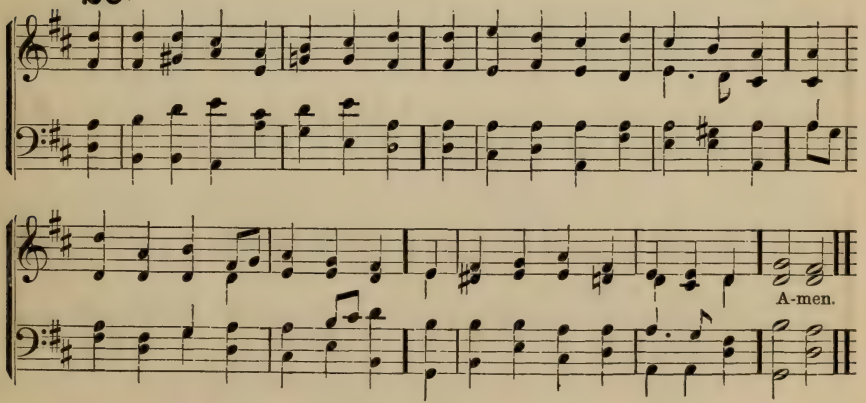

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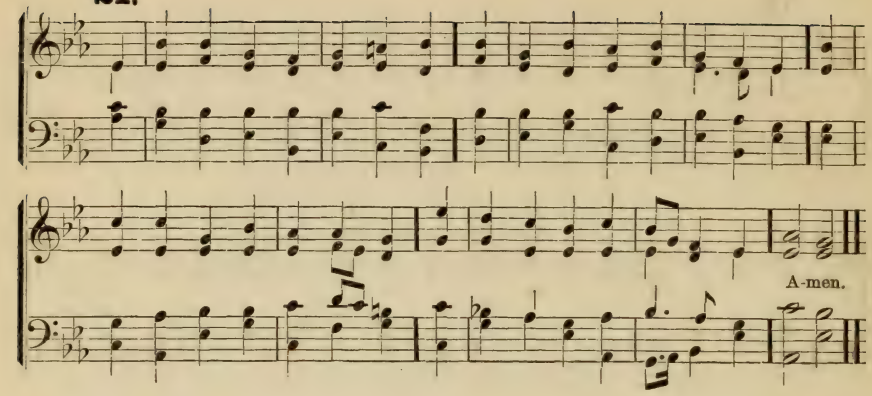


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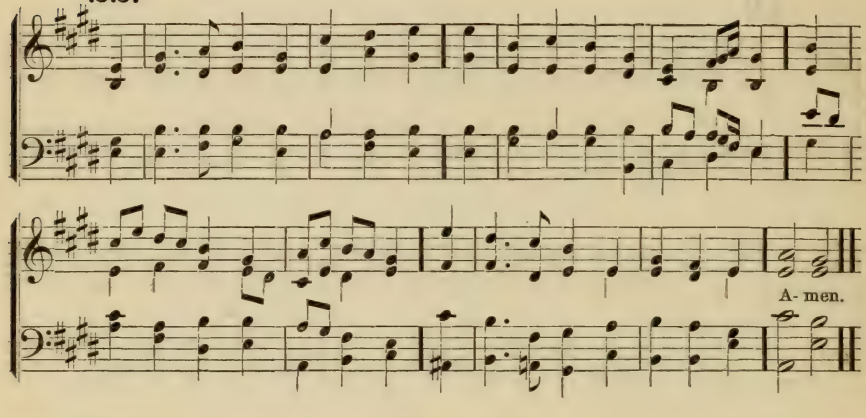


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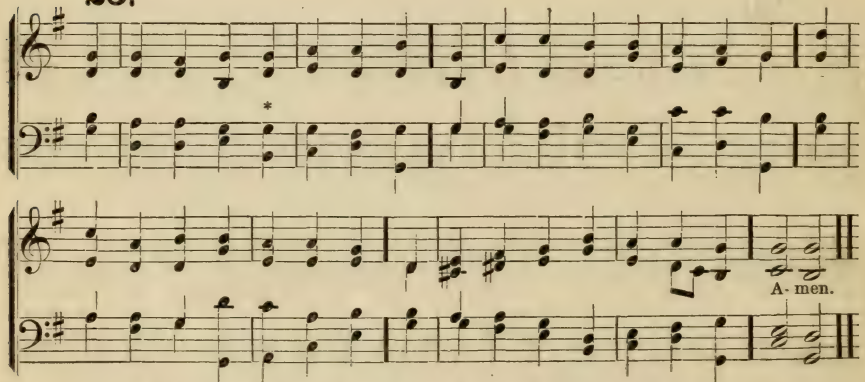


* *At this note the Tenor, it will be seen, takes up the melody of the Soprano.*

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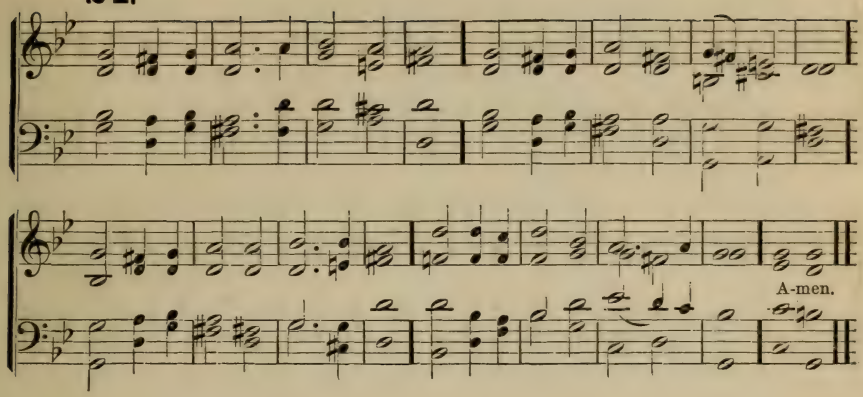


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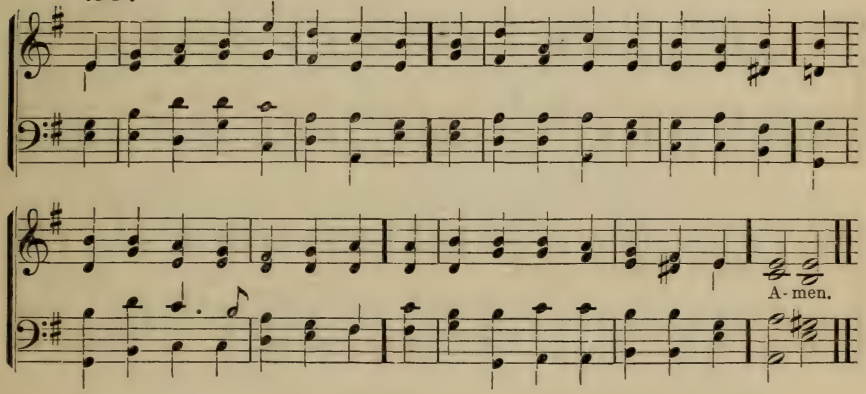


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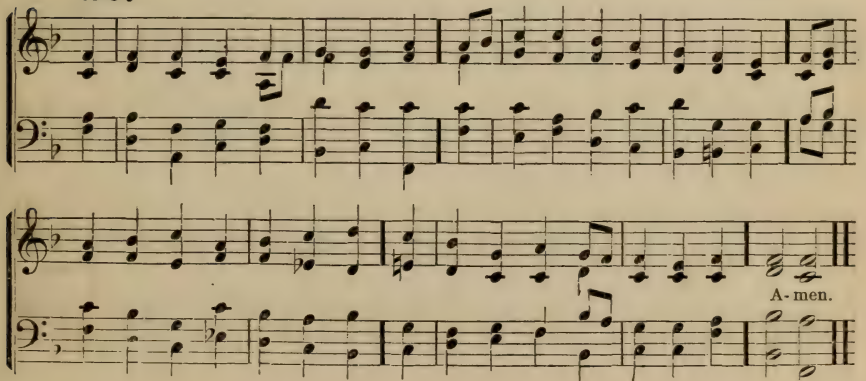

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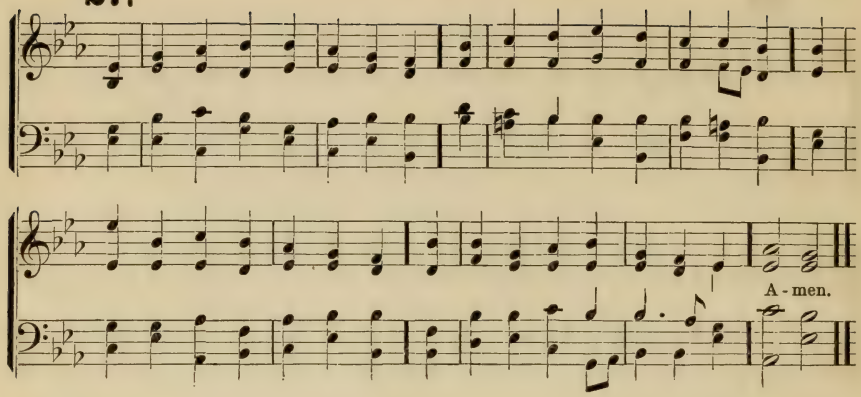


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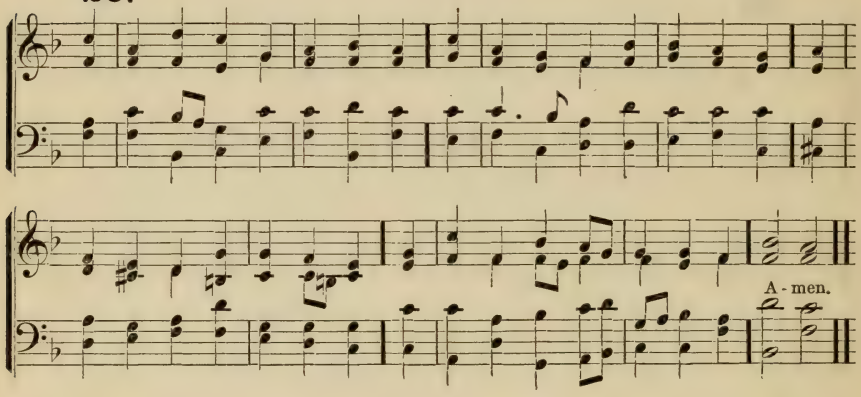


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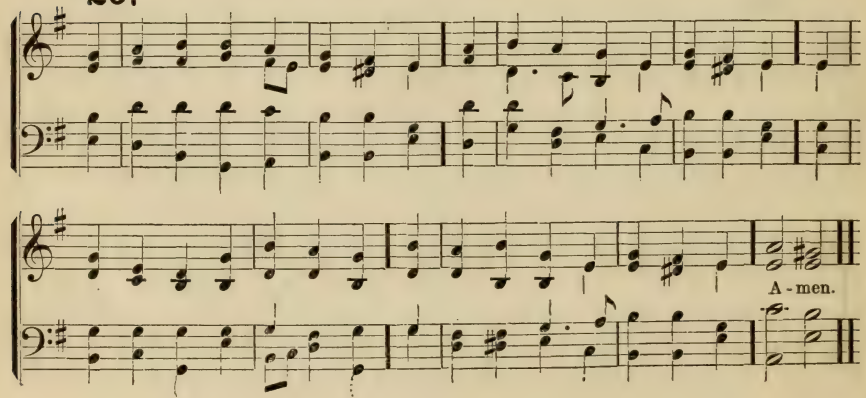

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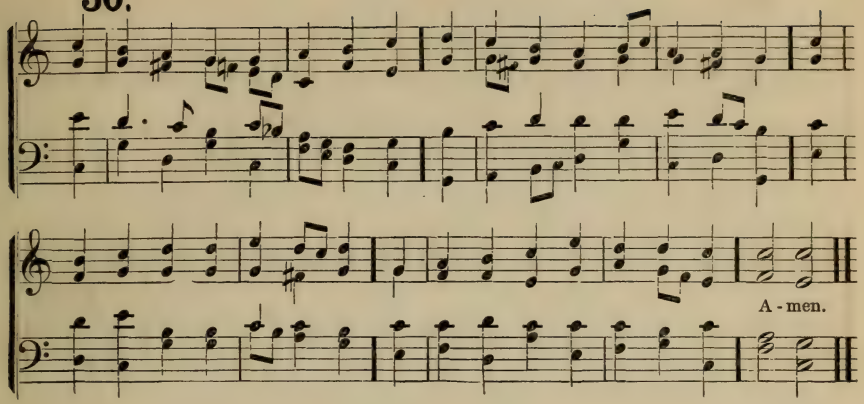


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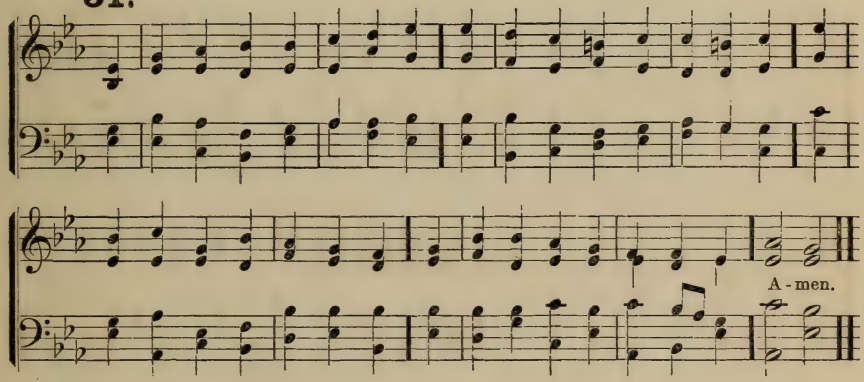


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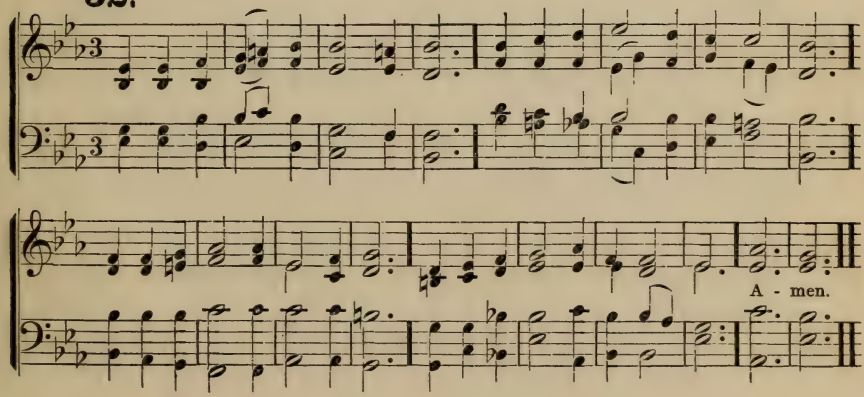

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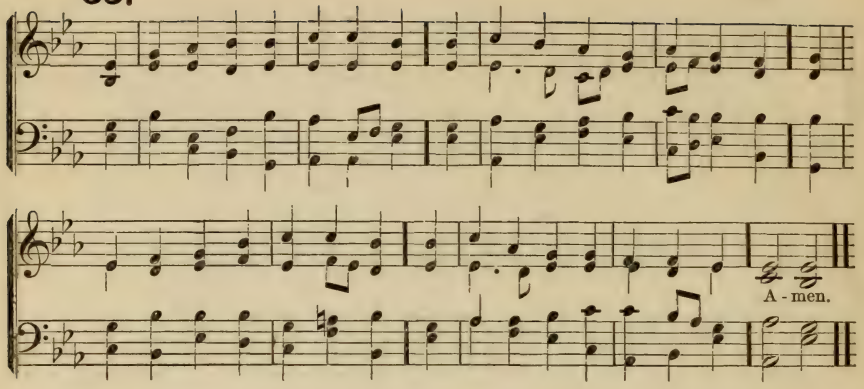


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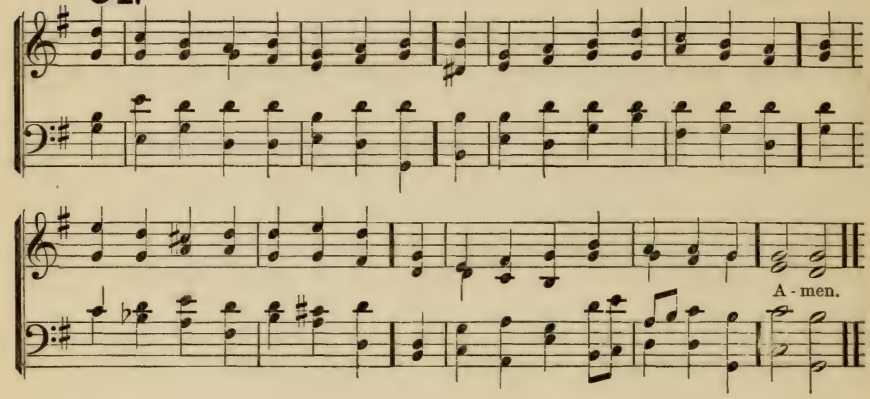


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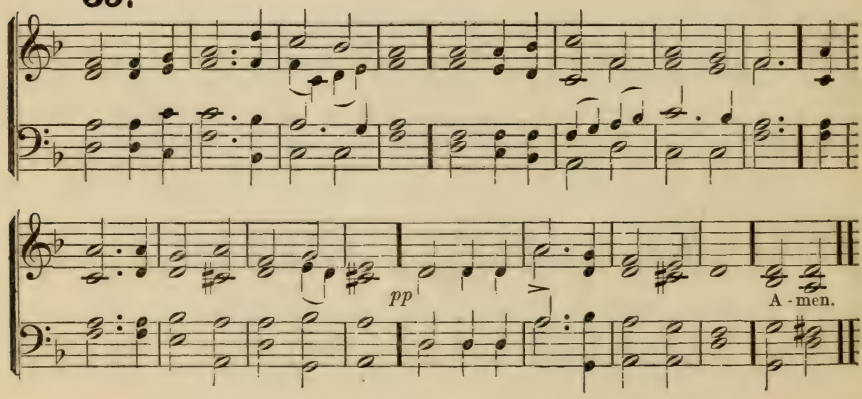

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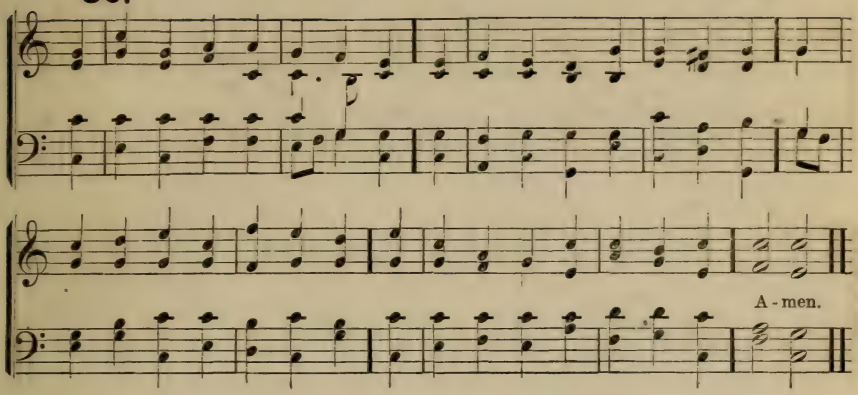


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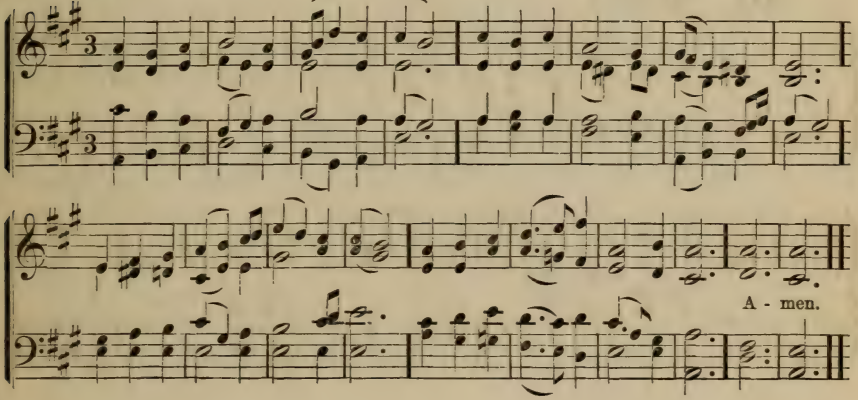


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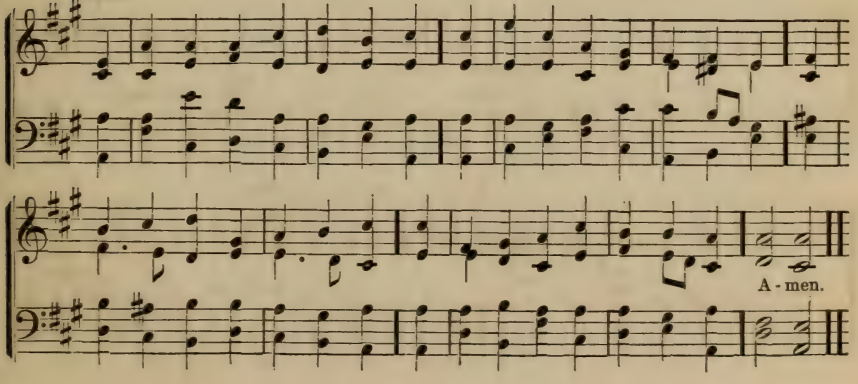

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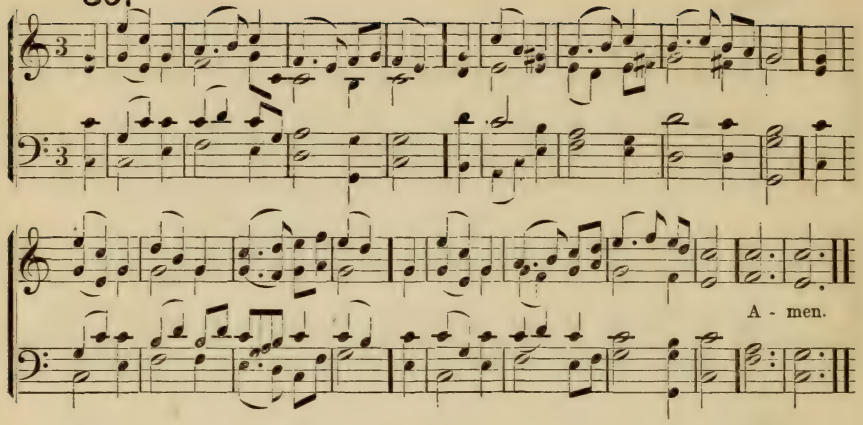


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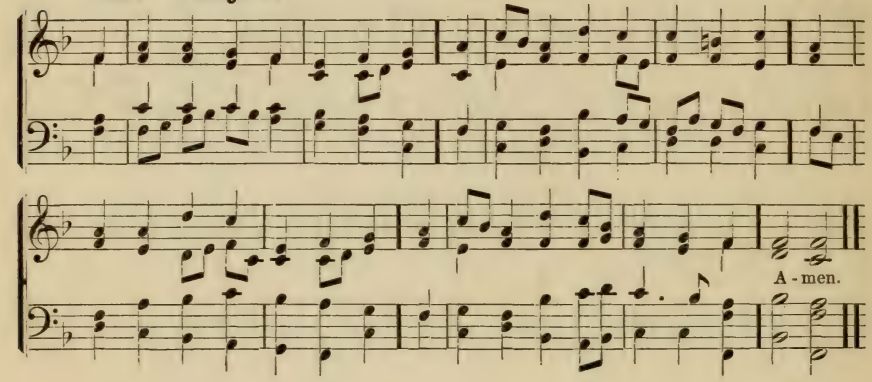


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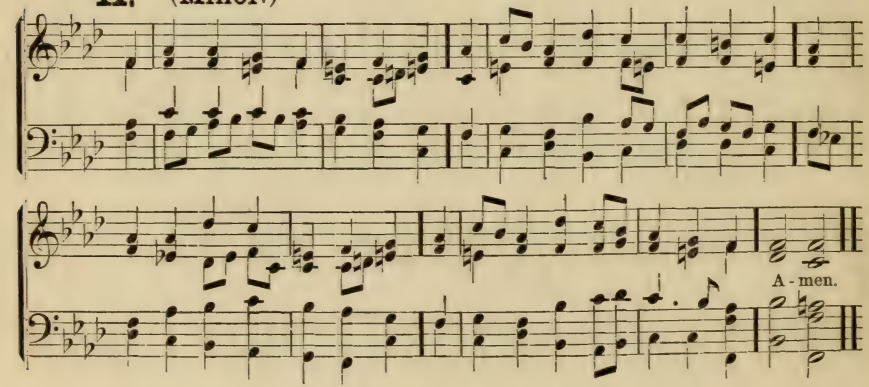

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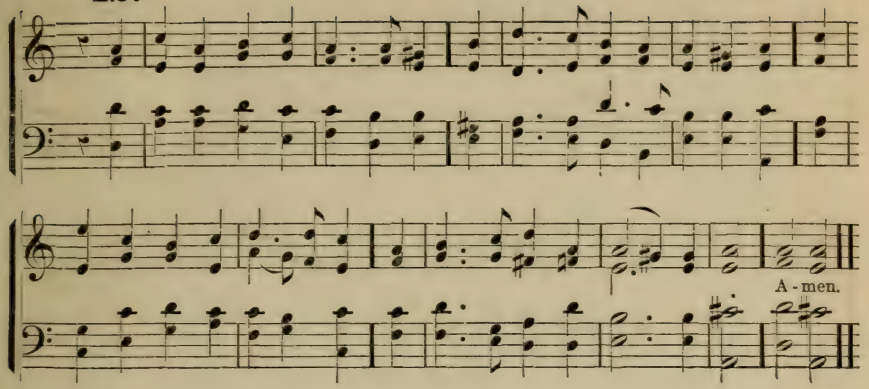


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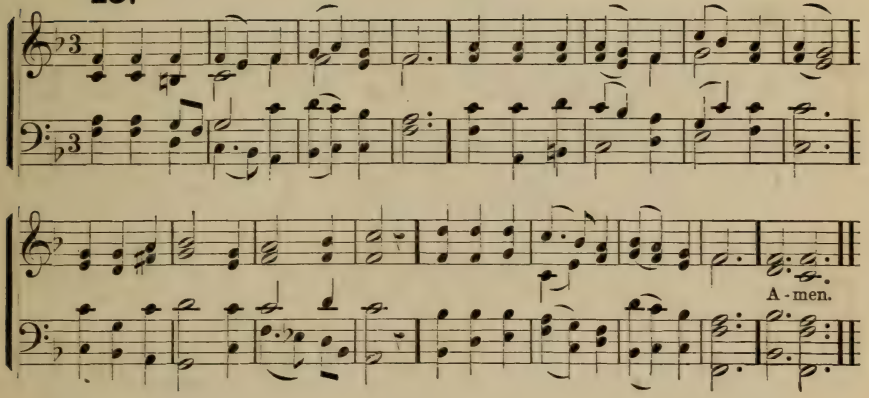


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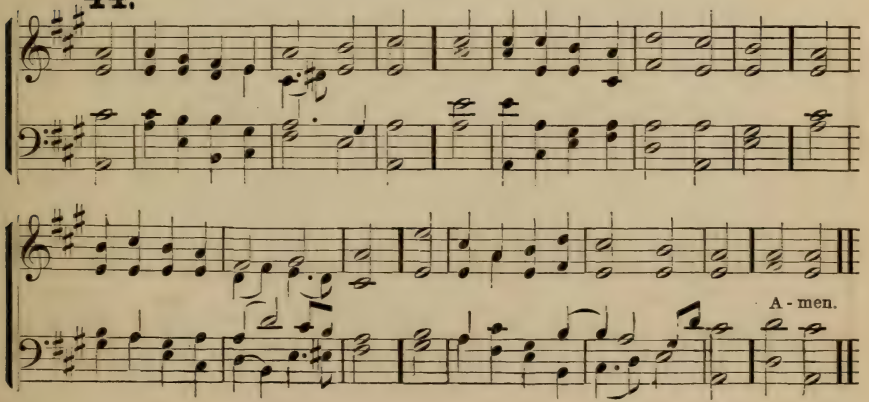

L. M.

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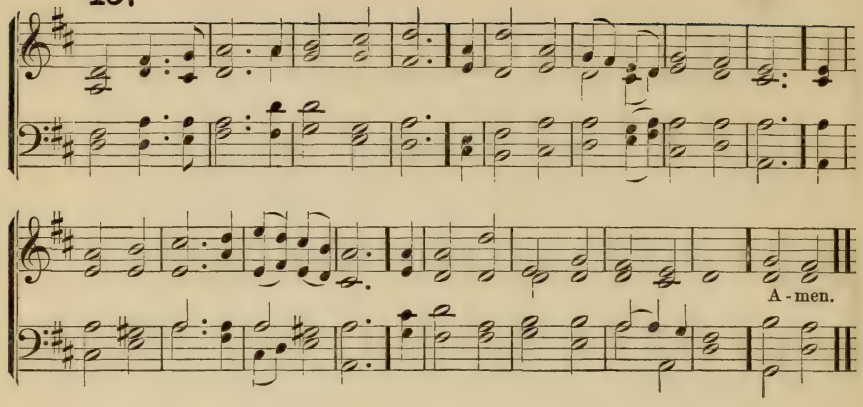


L. M. Double.

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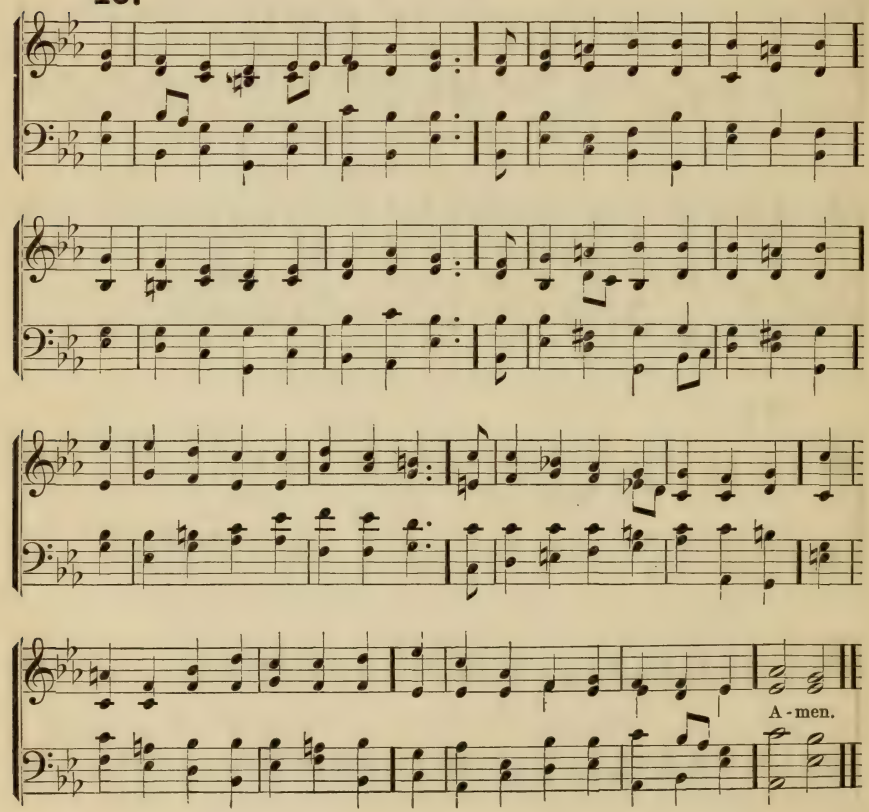

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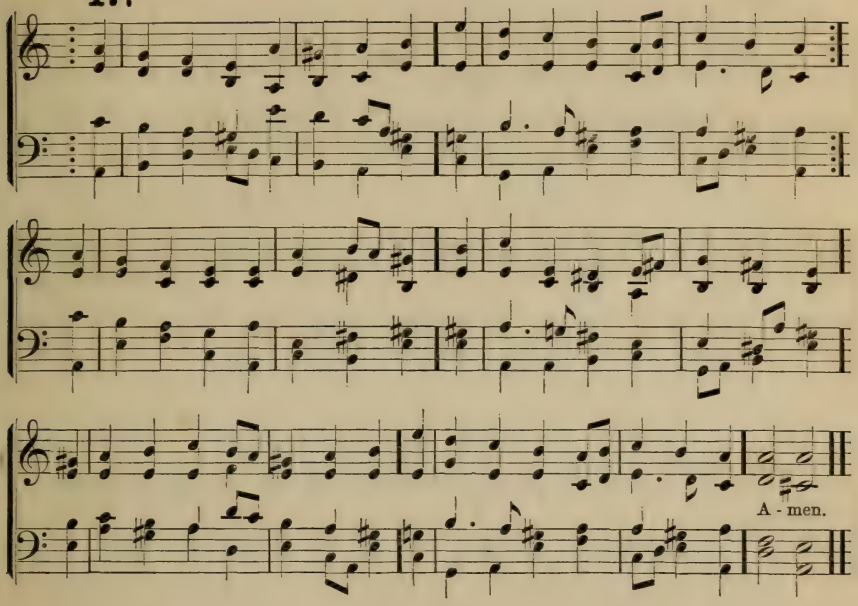


L. M. Six lines.

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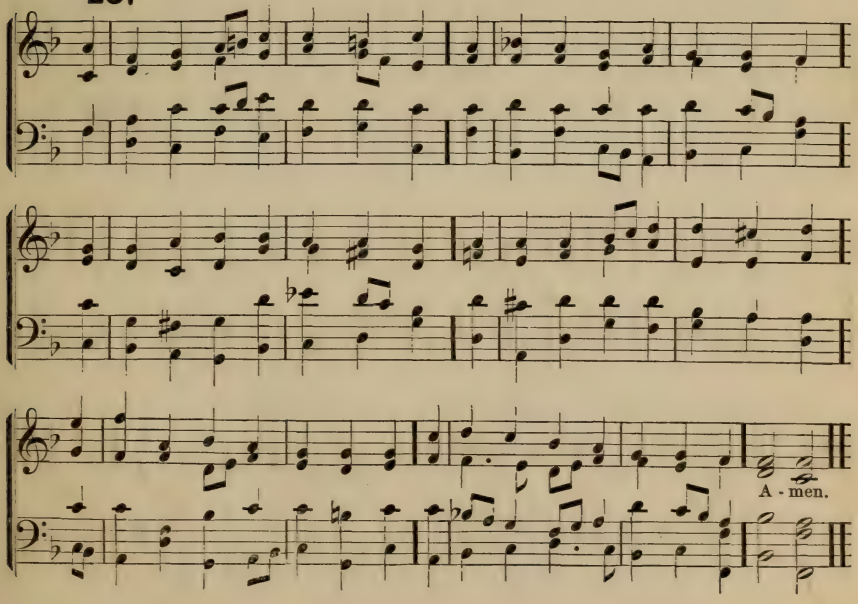

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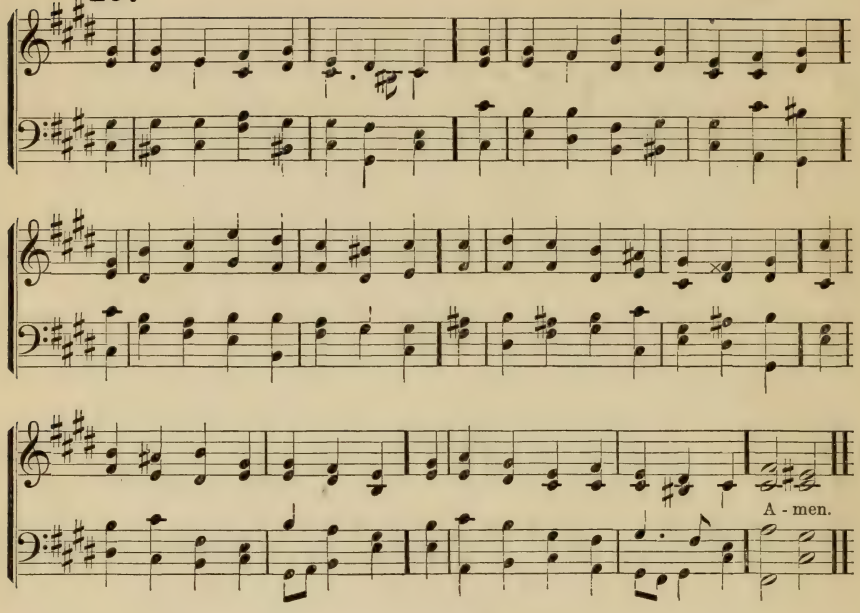


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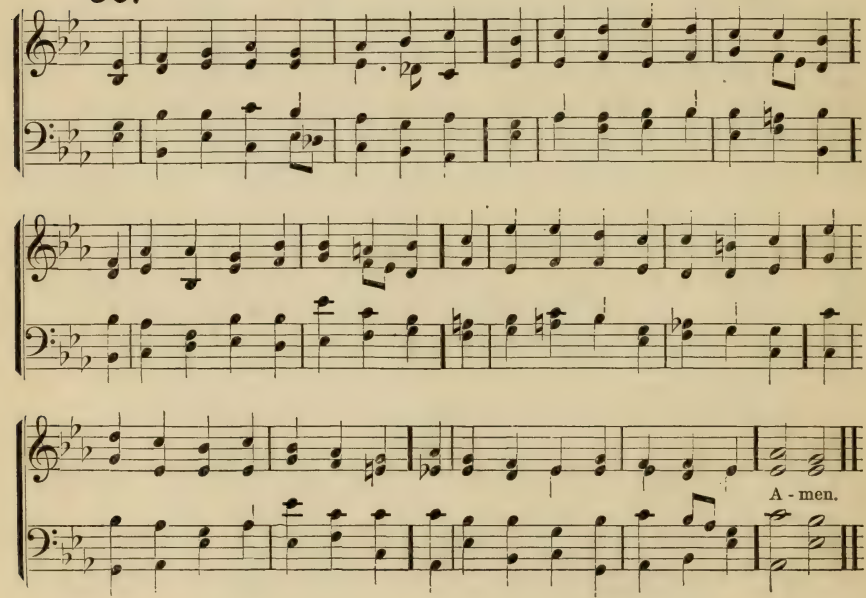

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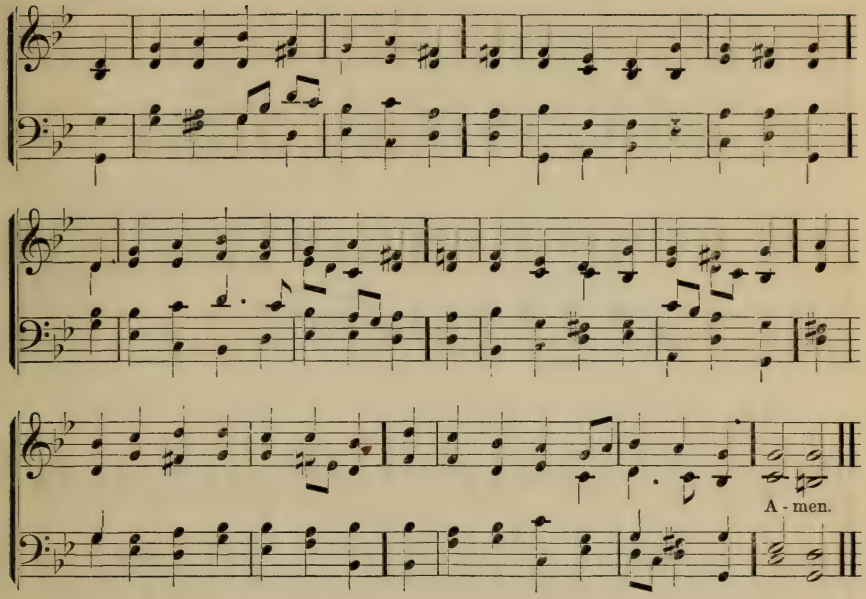


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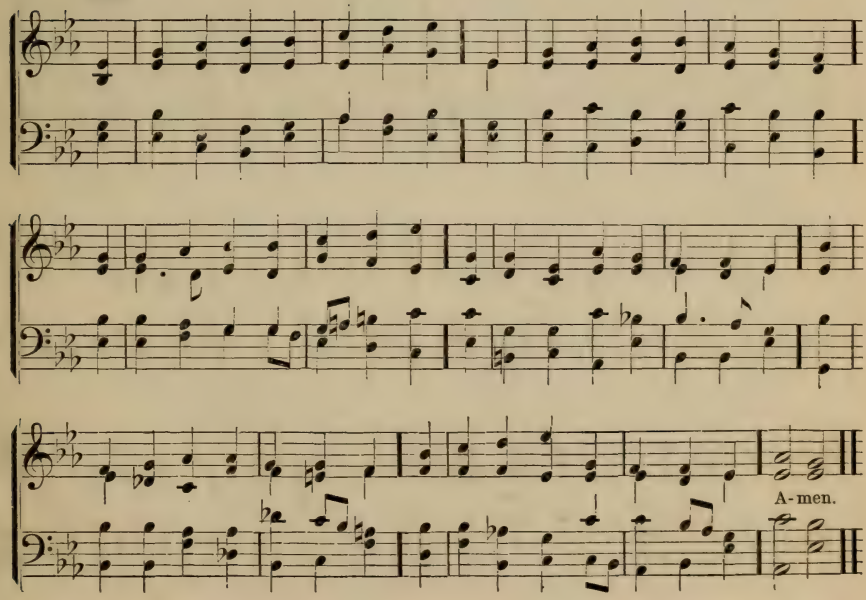

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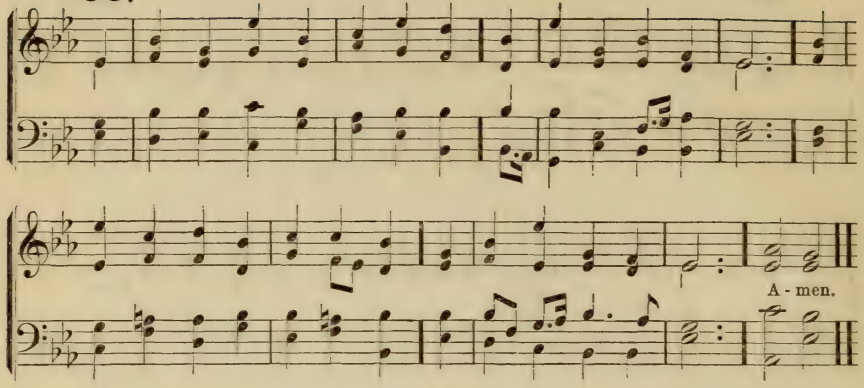


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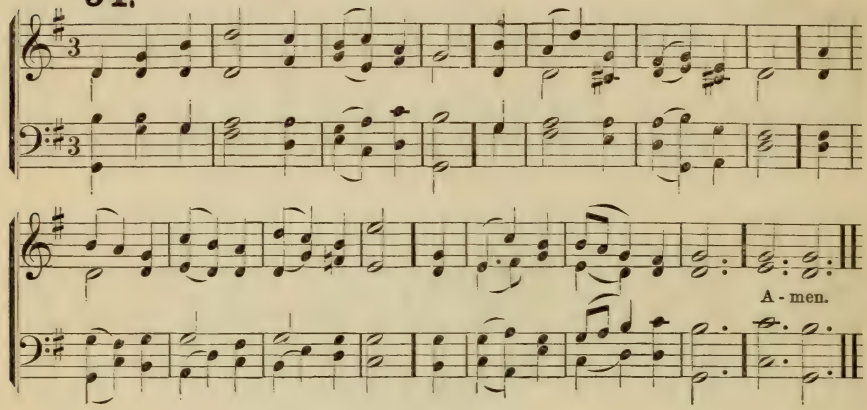


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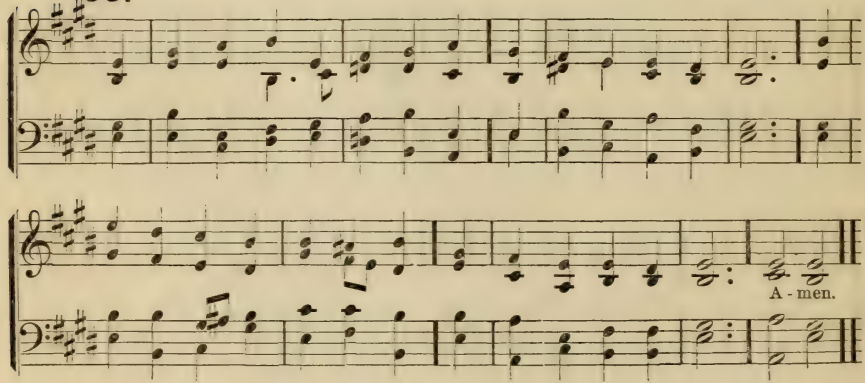

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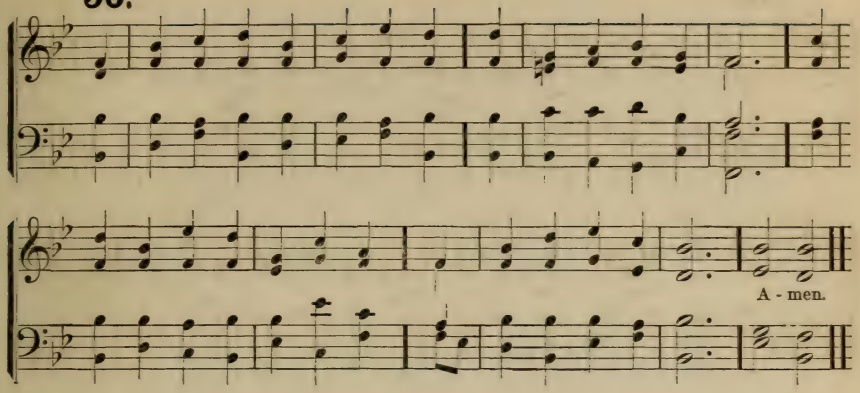


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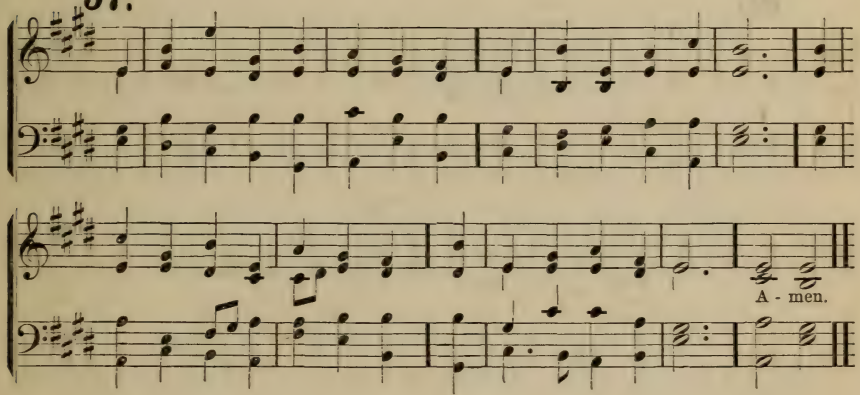


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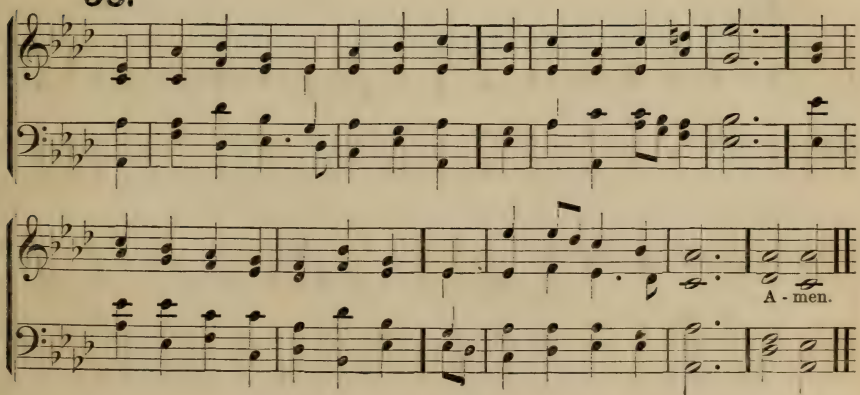

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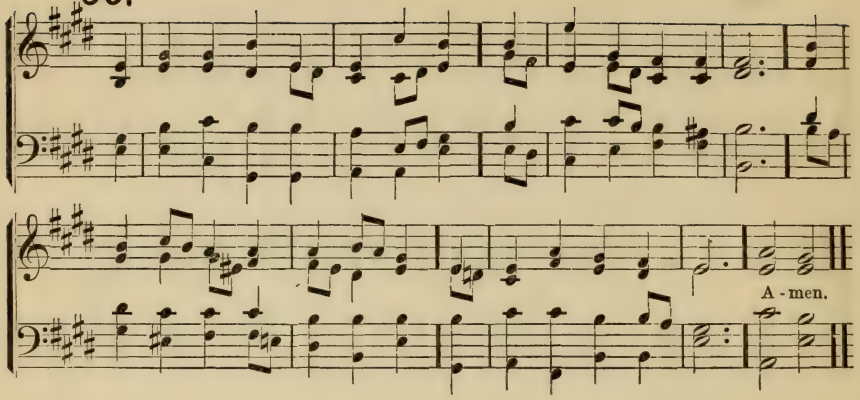


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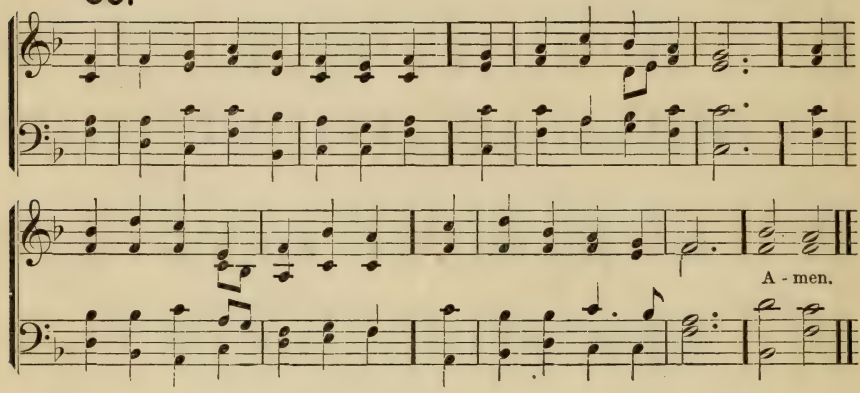


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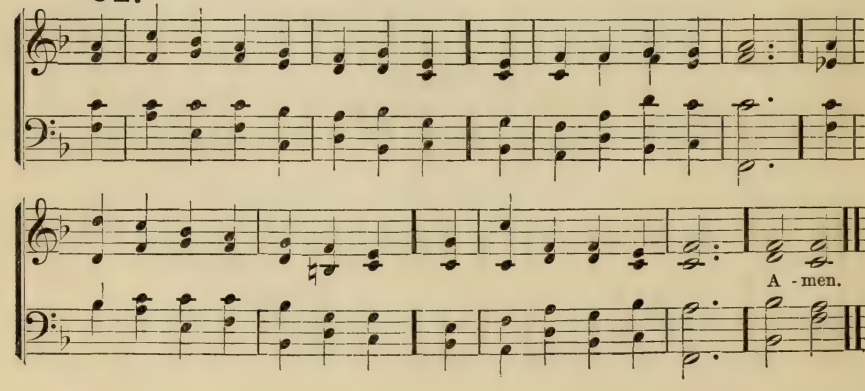

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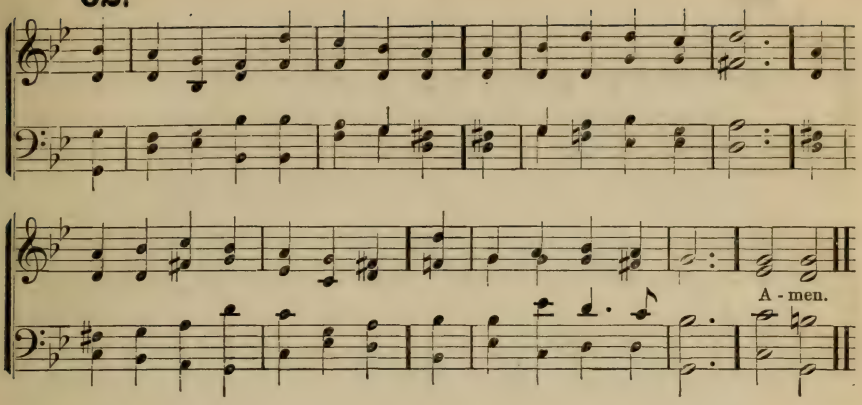


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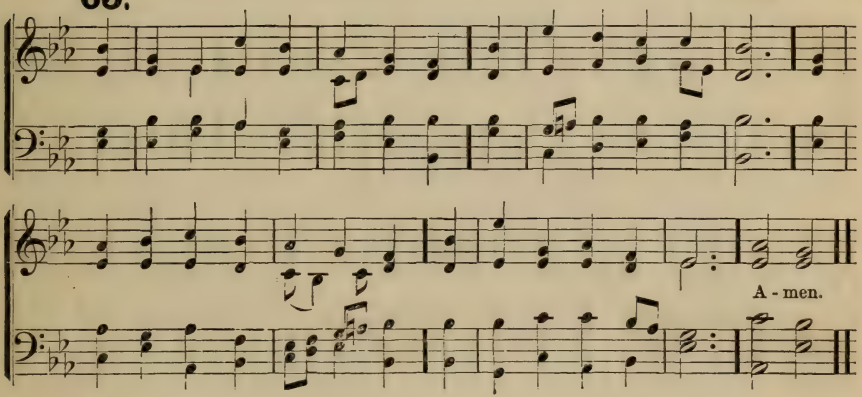


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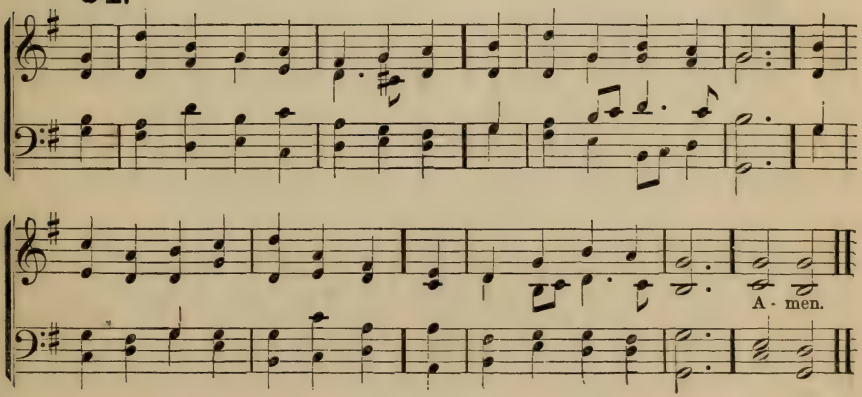

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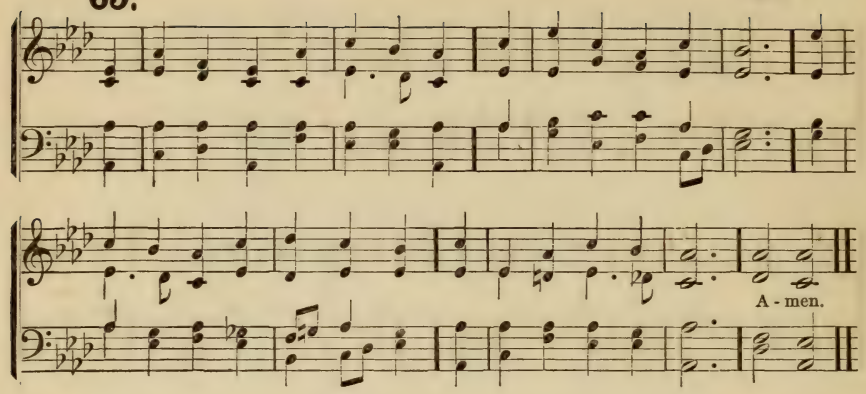
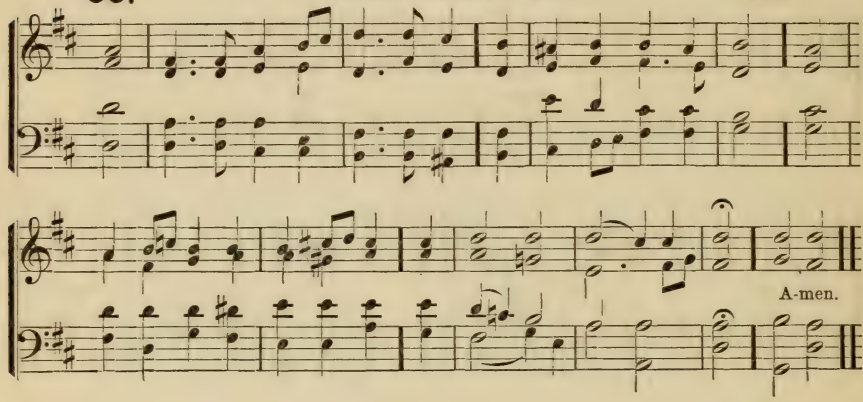



66. (Written for Hymn 424.)

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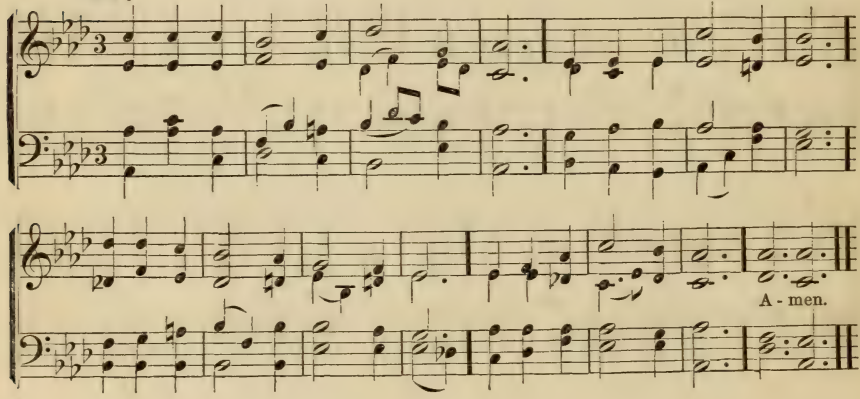

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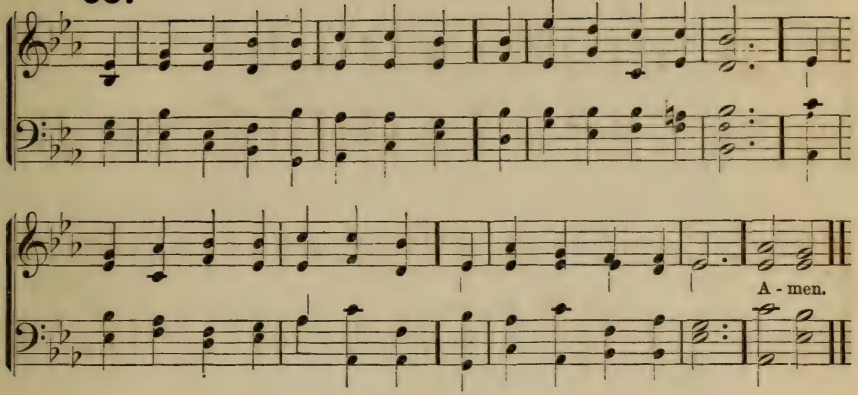


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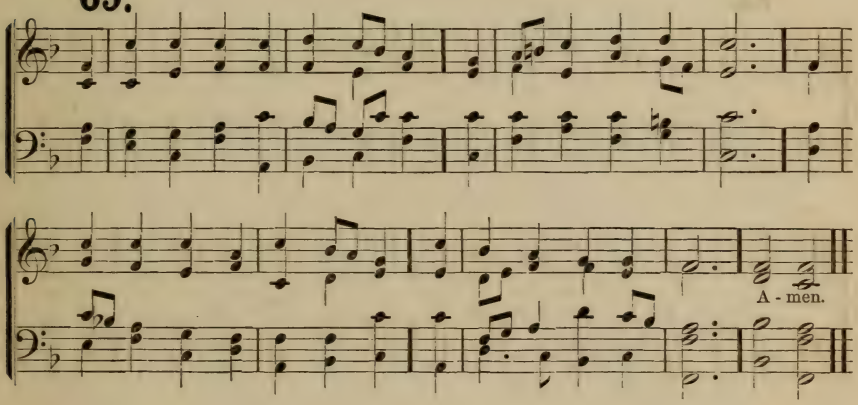


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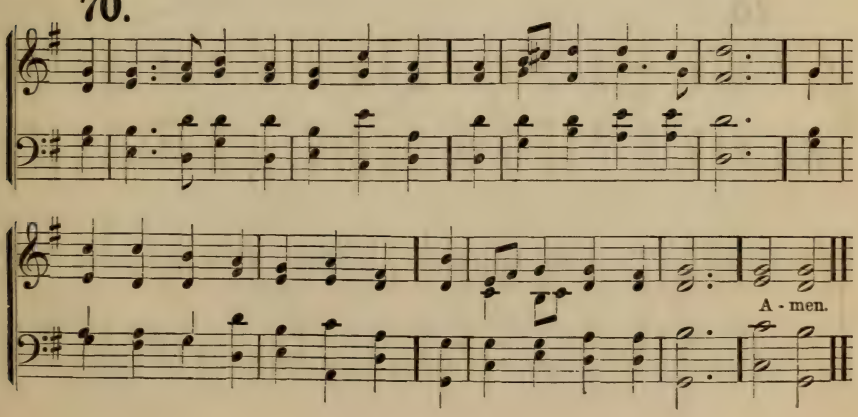

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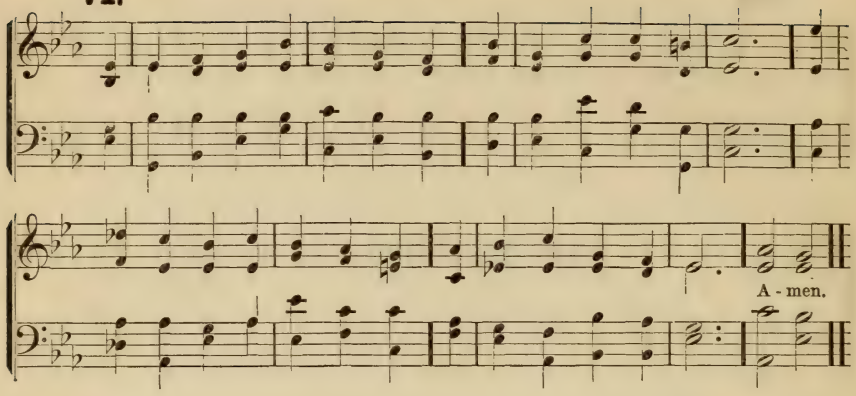


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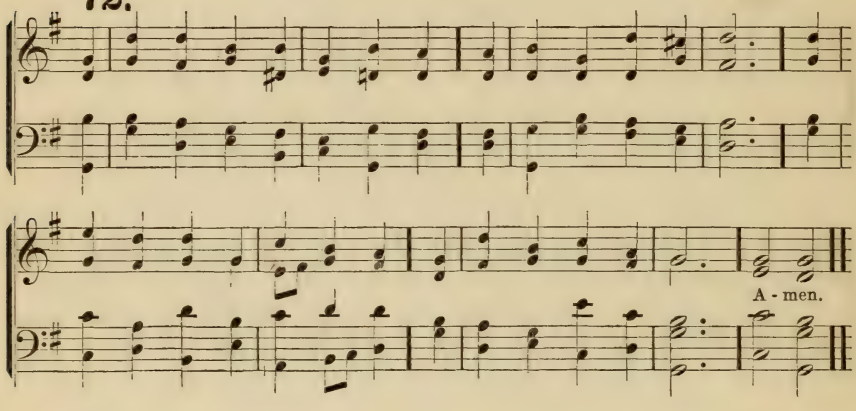


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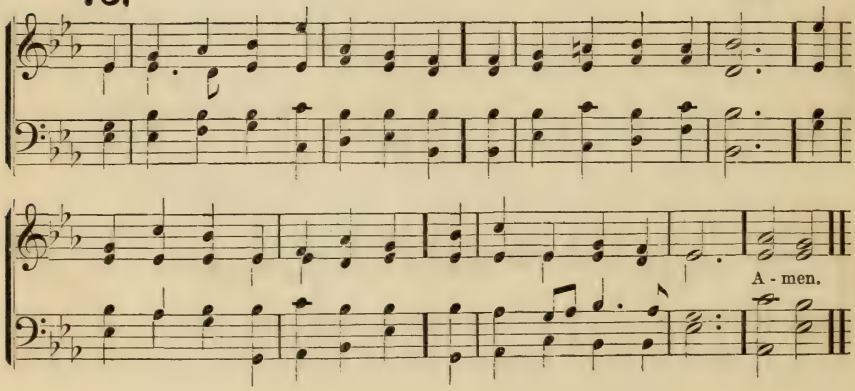

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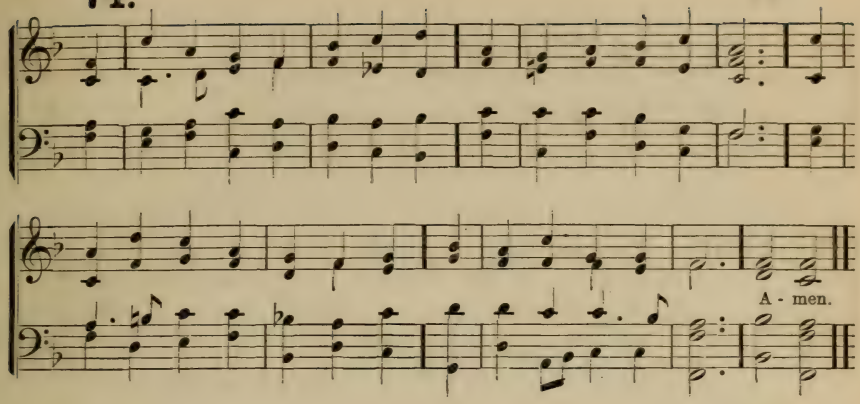


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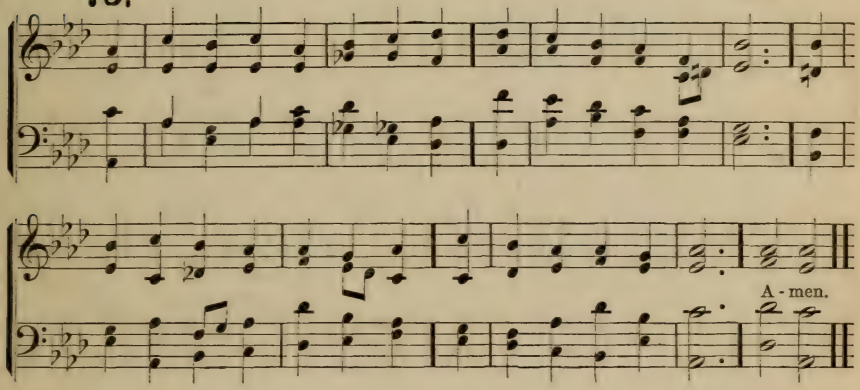


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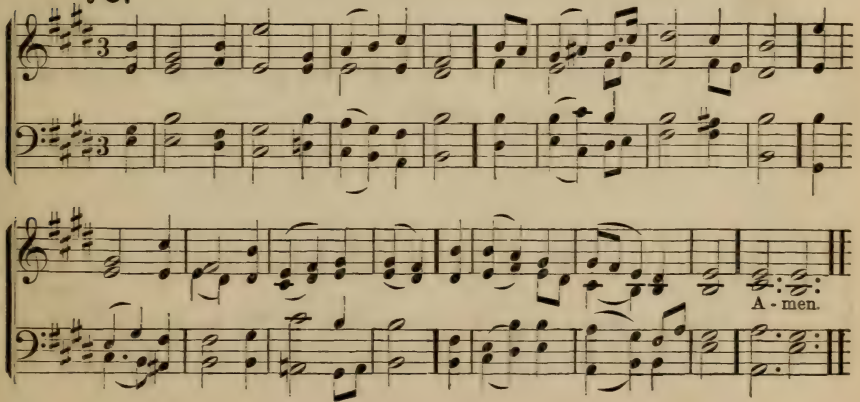

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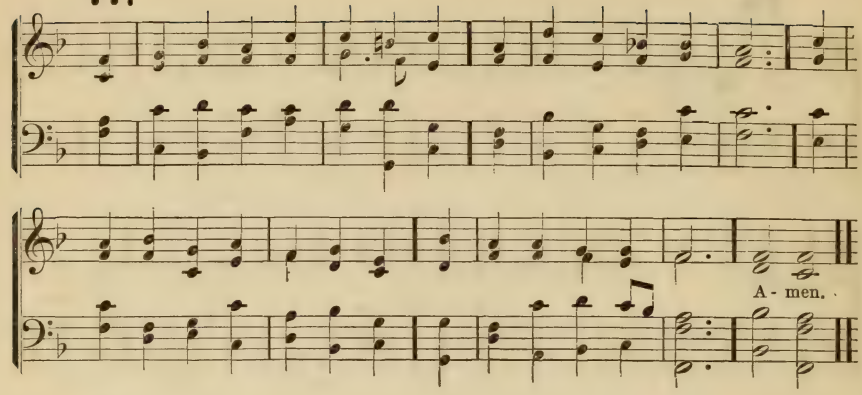


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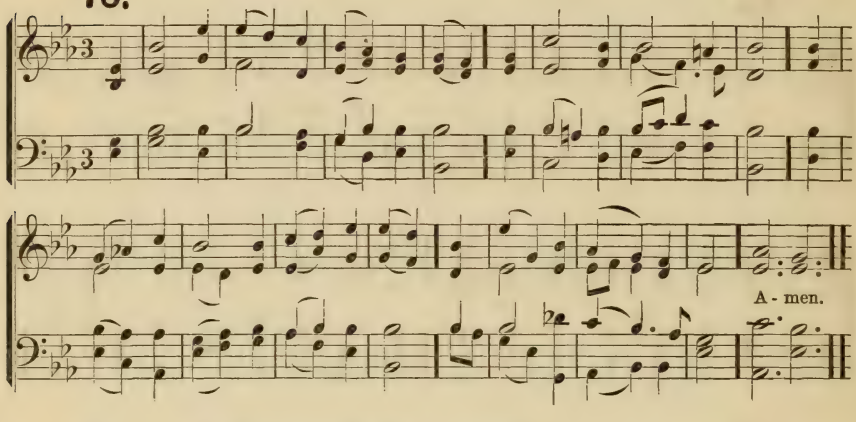
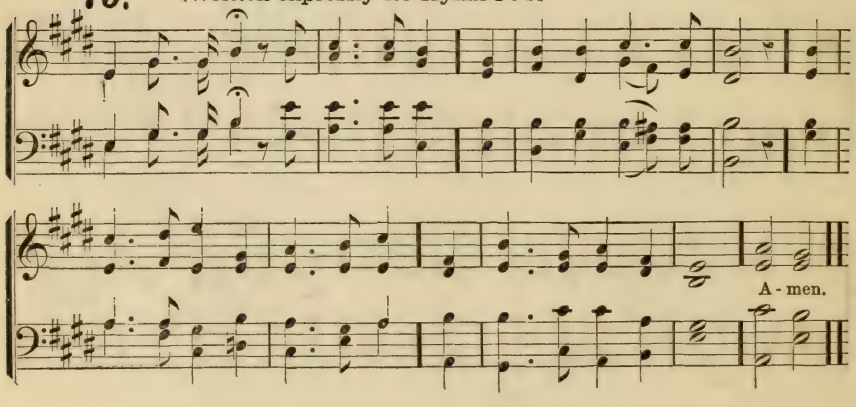



79. (Written expressly for Hymn 501.)



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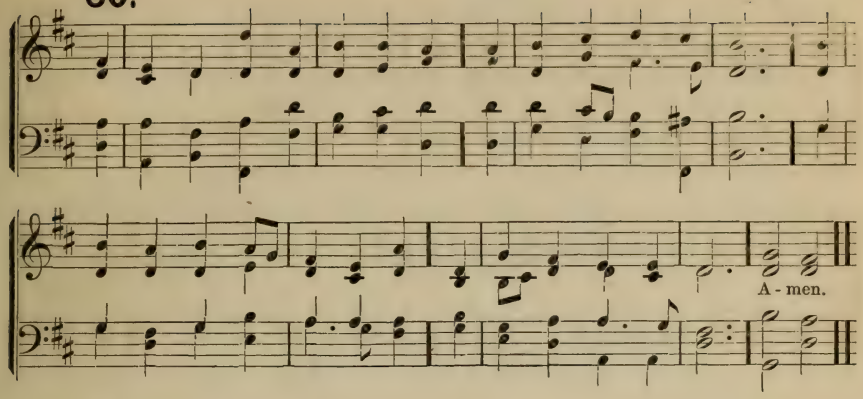


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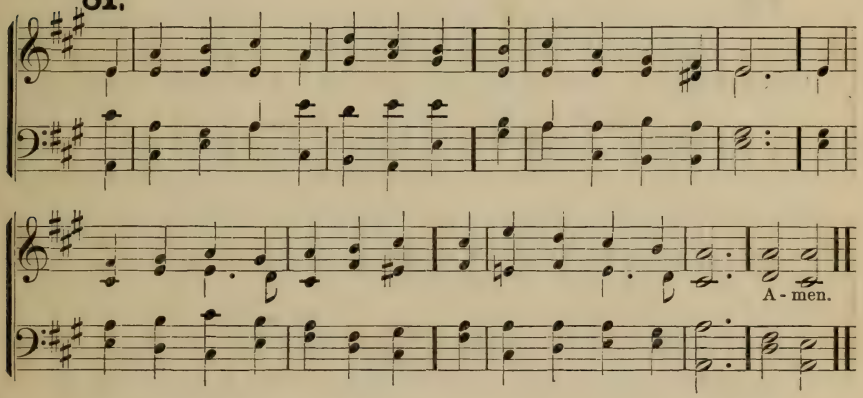


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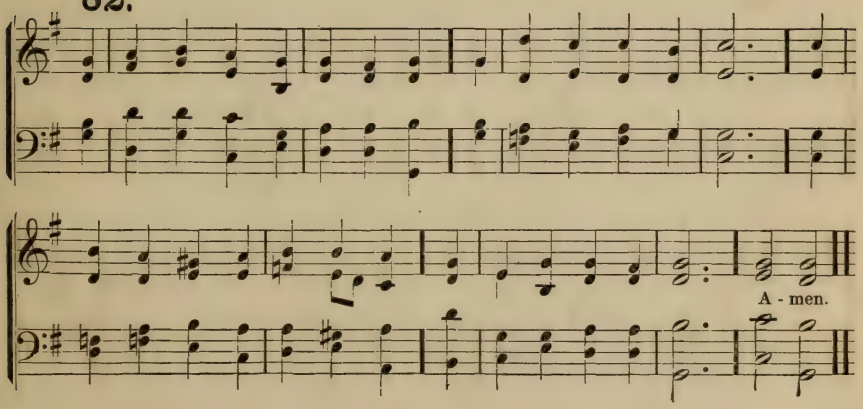

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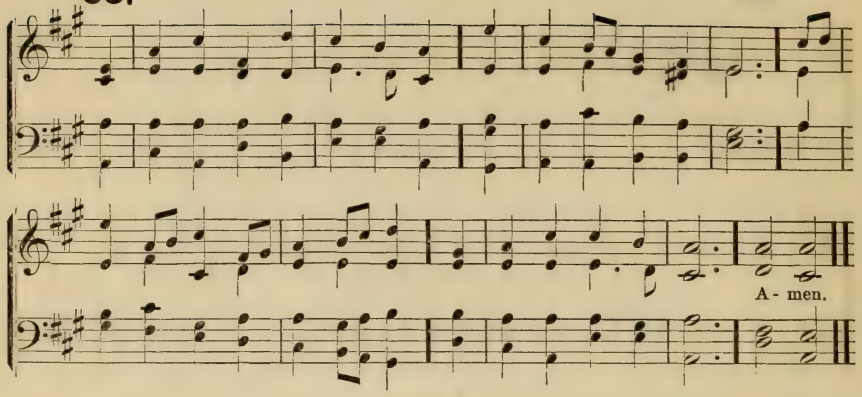


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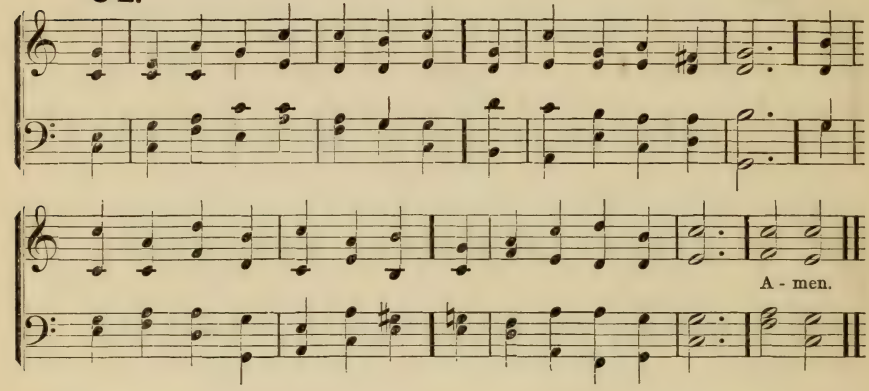


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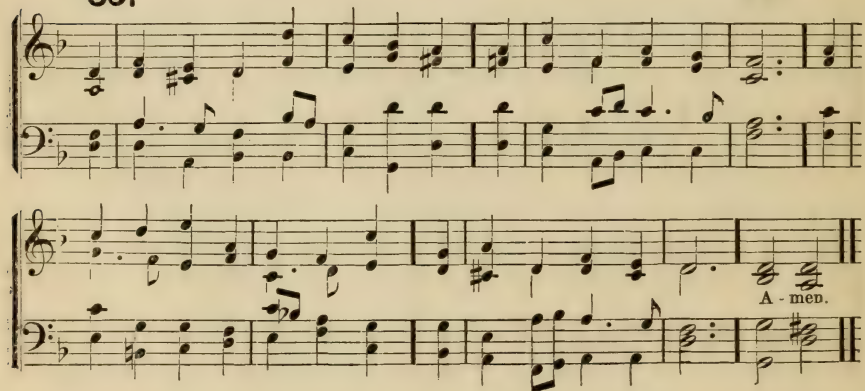

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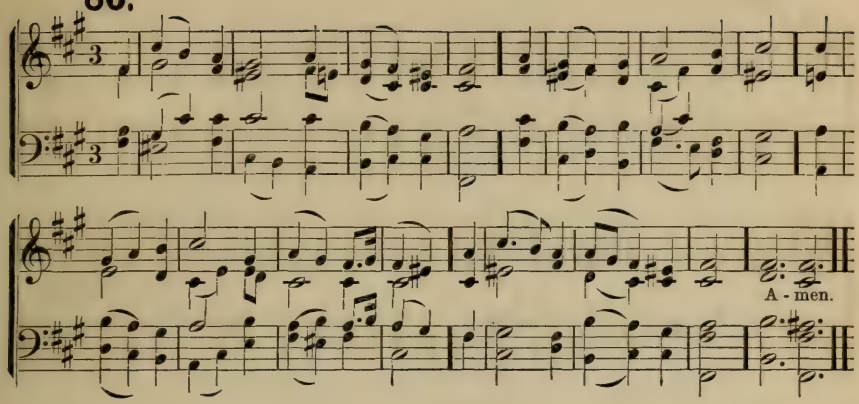


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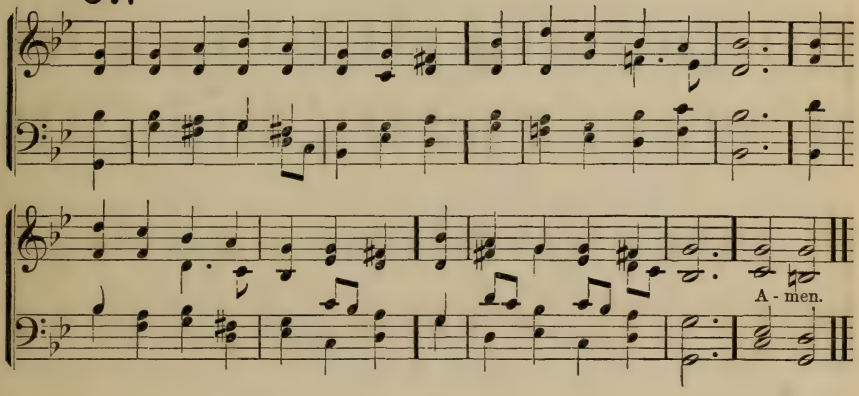


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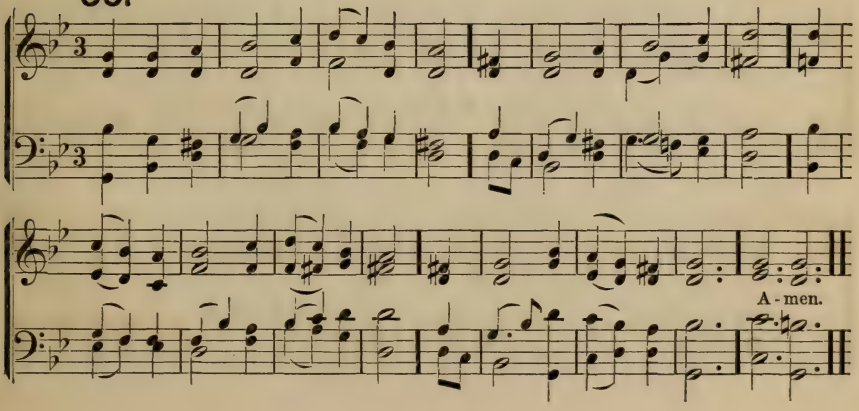

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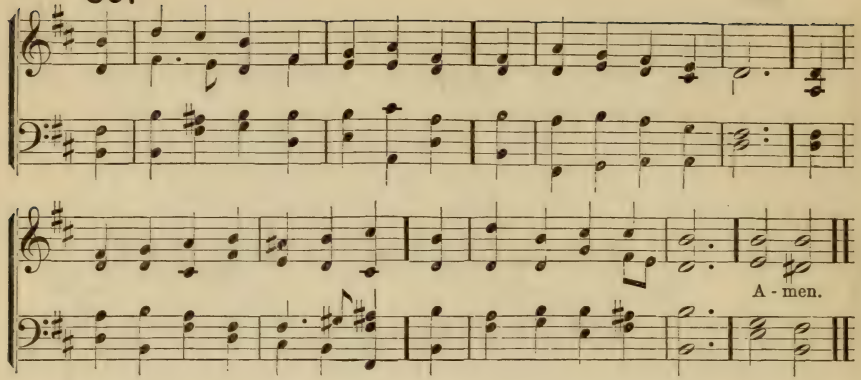


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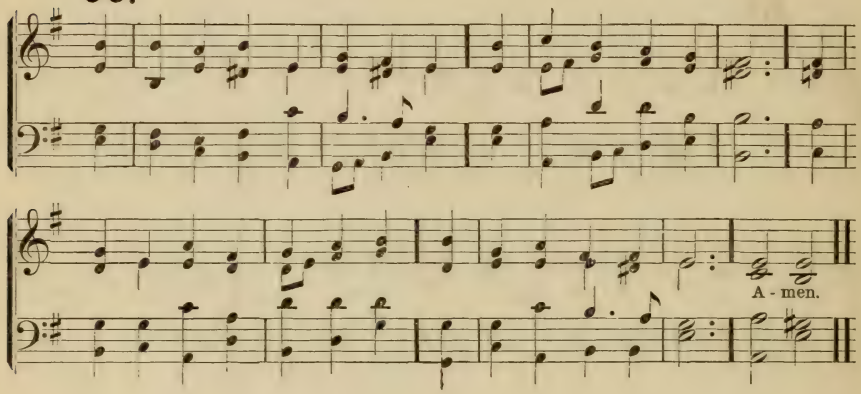


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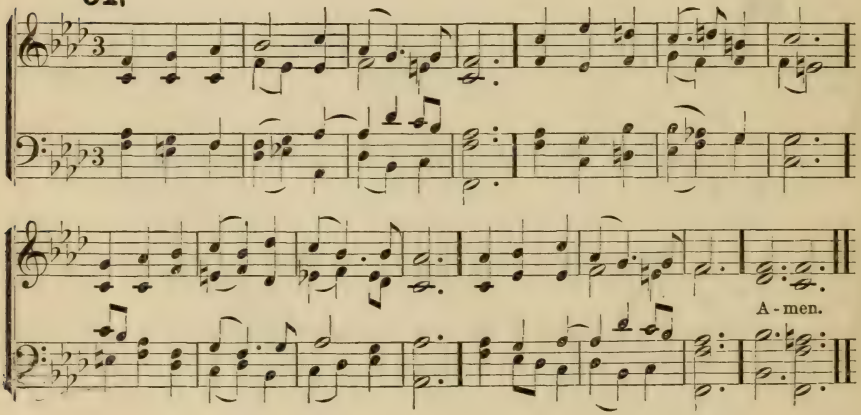

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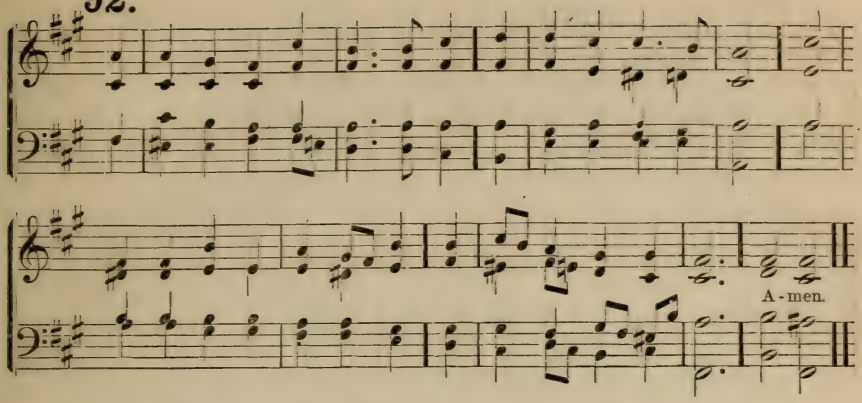
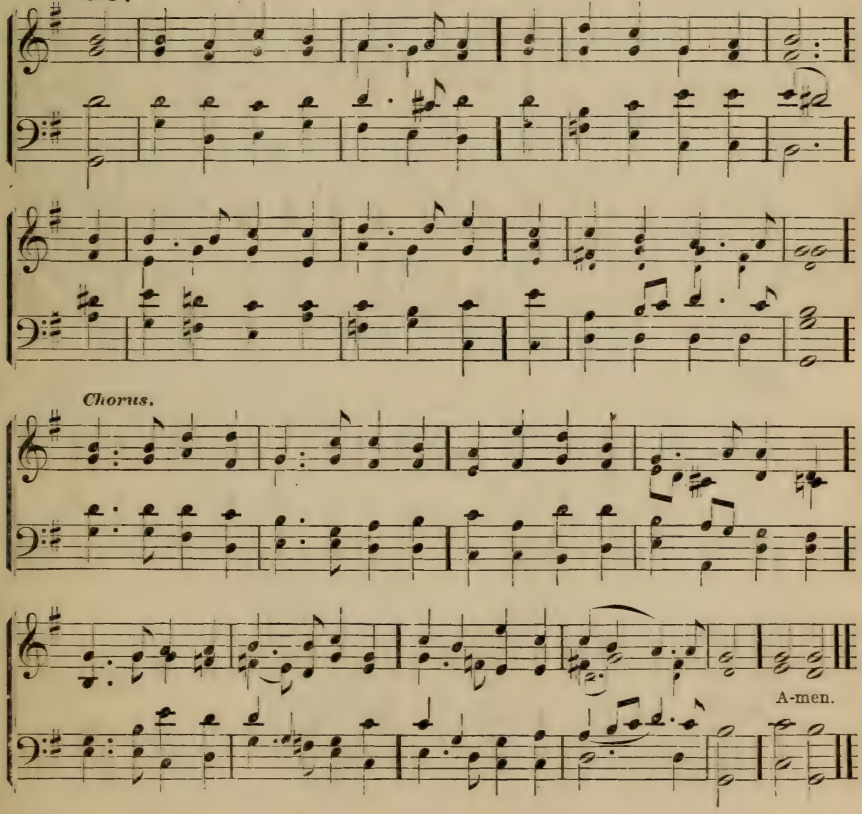
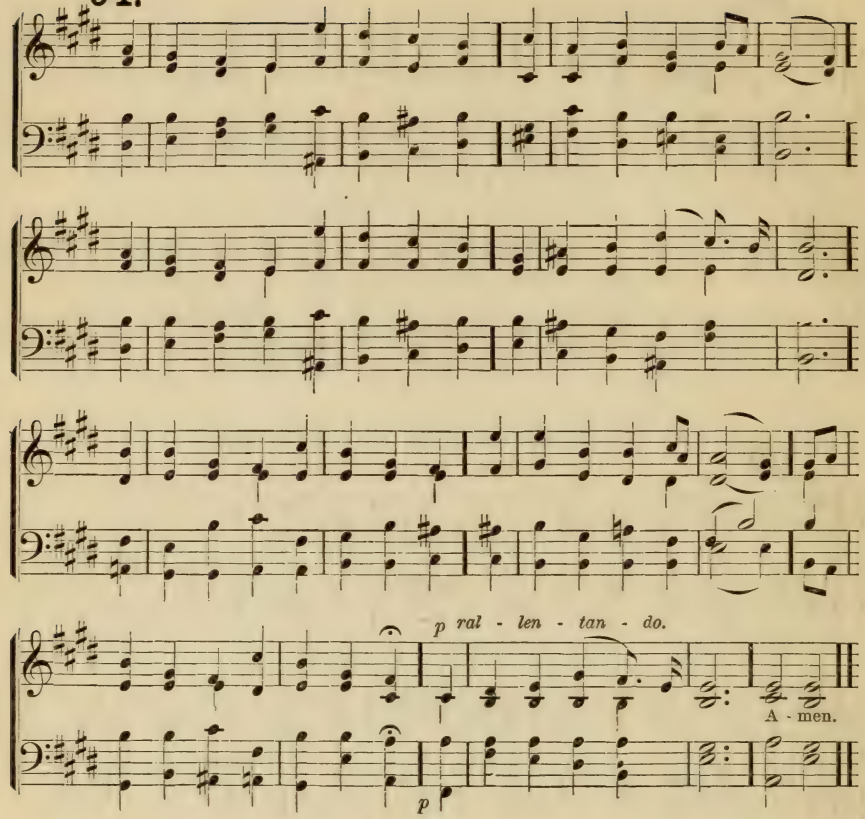



## C. M., with Chorus, 8s (Trochaic).

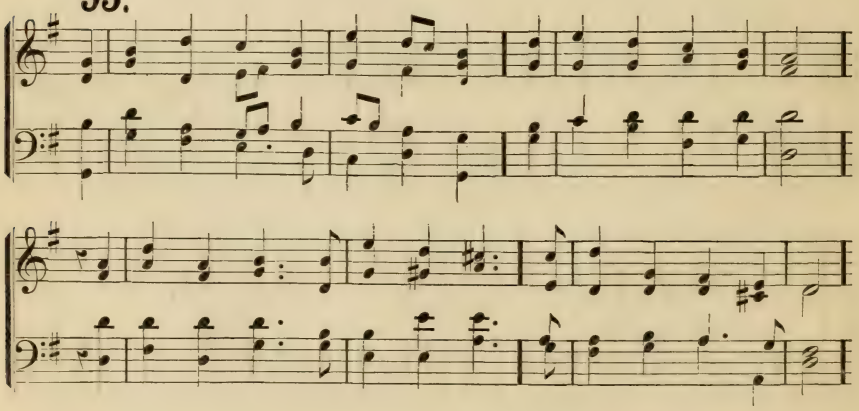
93. (Written for Hymn 369.)

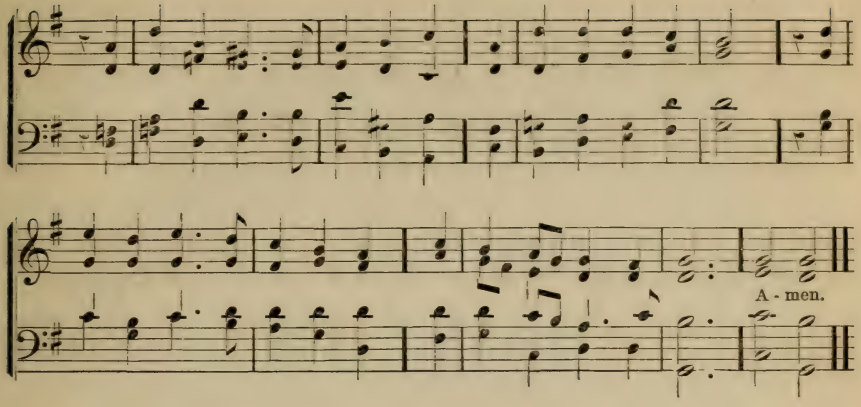


**94.**




**95.**



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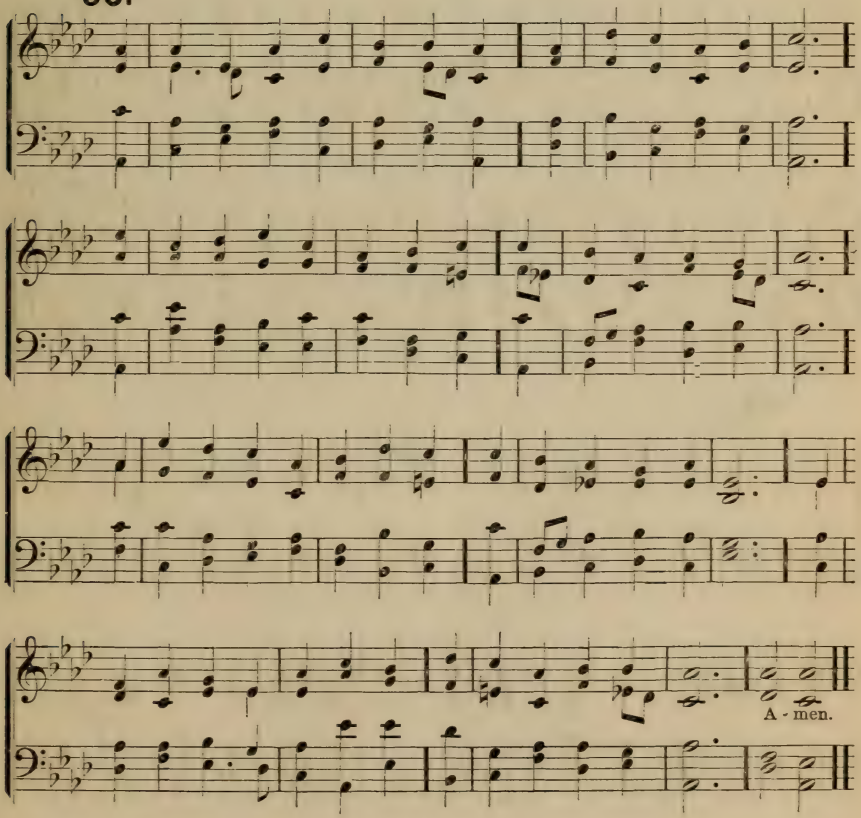

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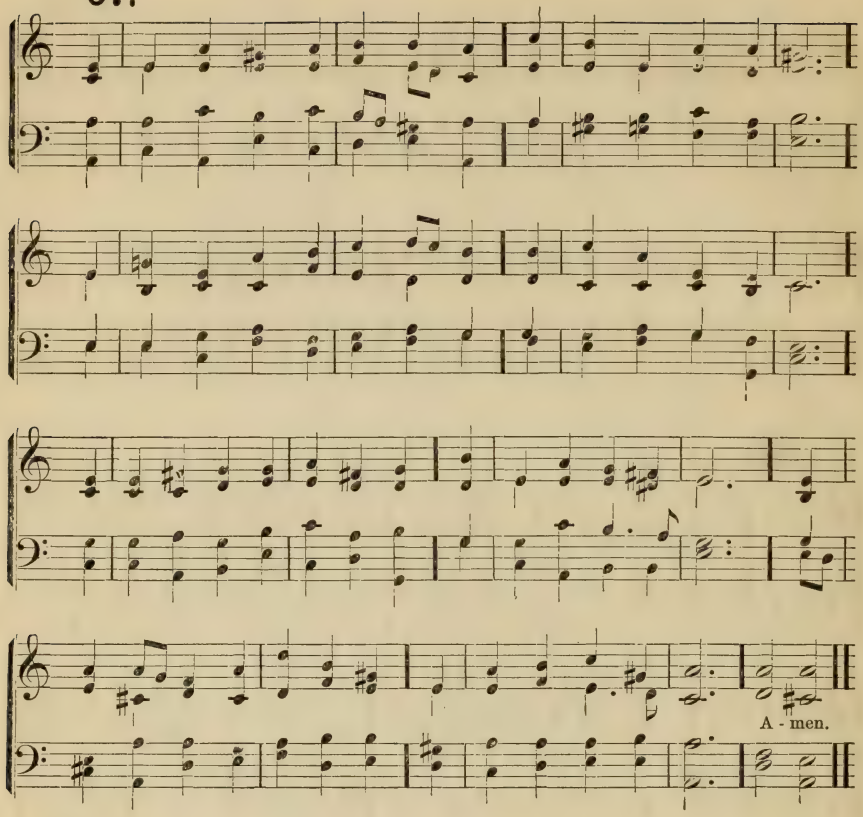


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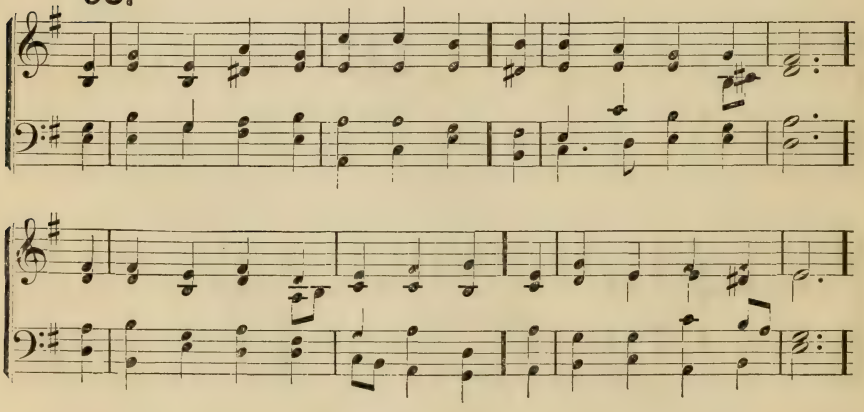

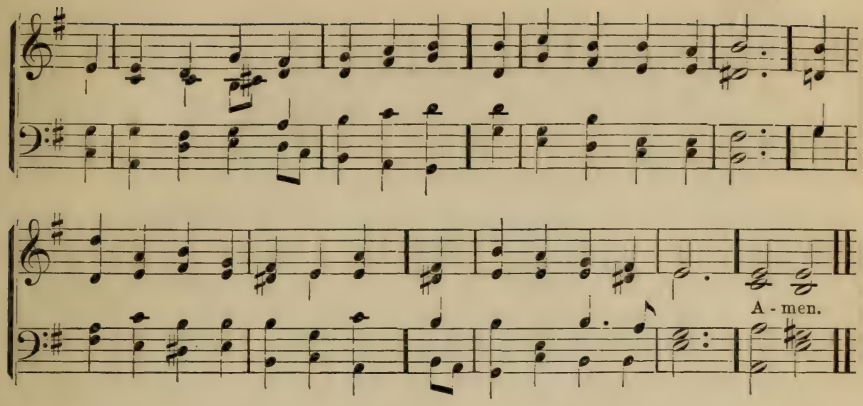


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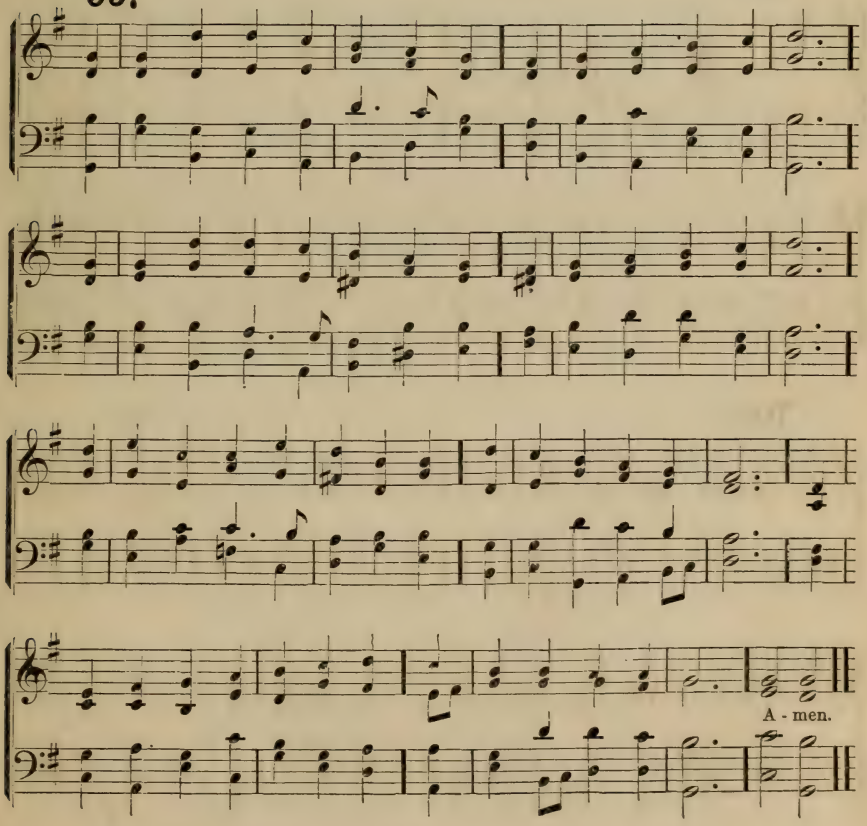

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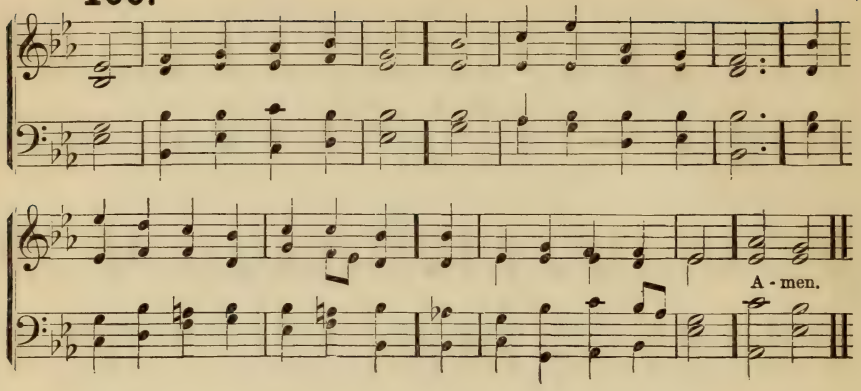


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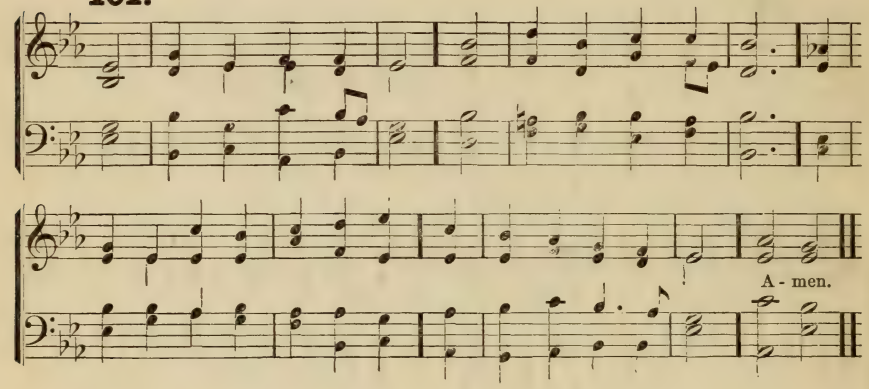
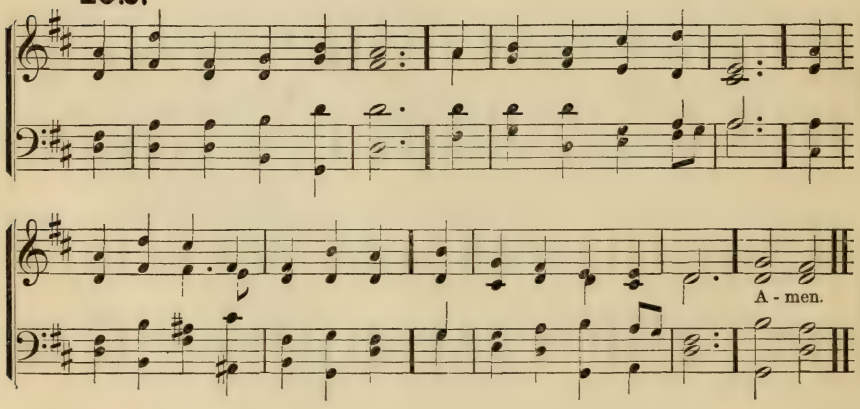



102.



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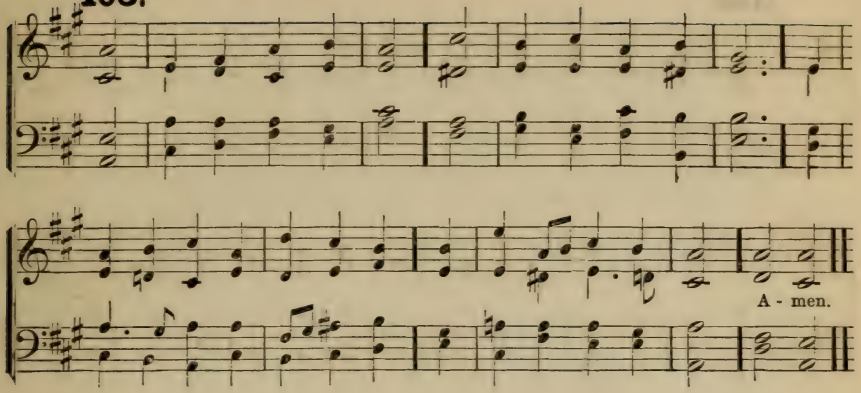


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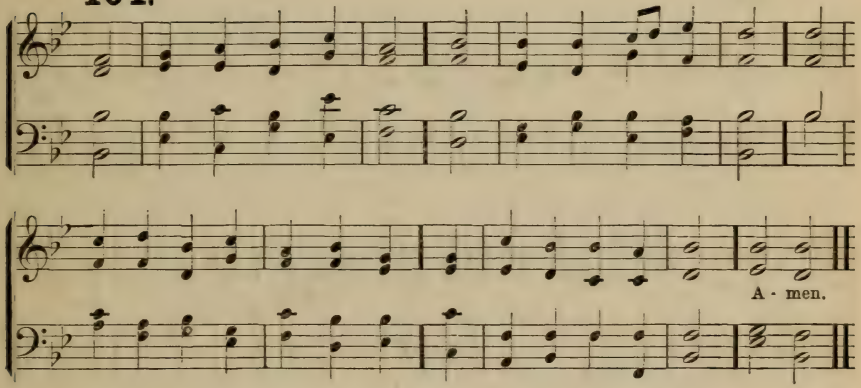


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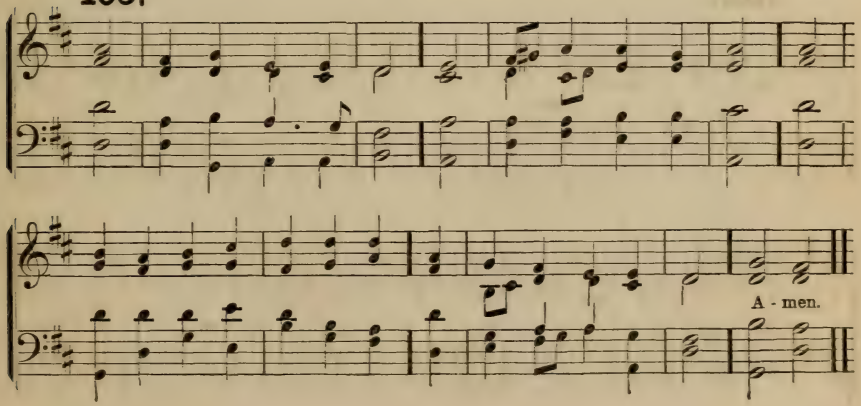

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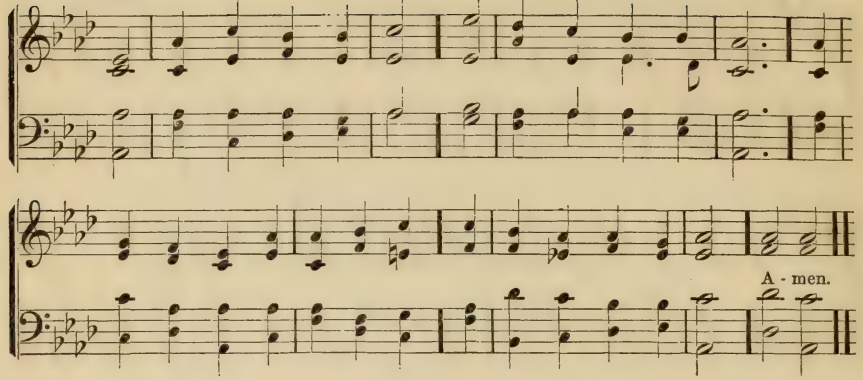


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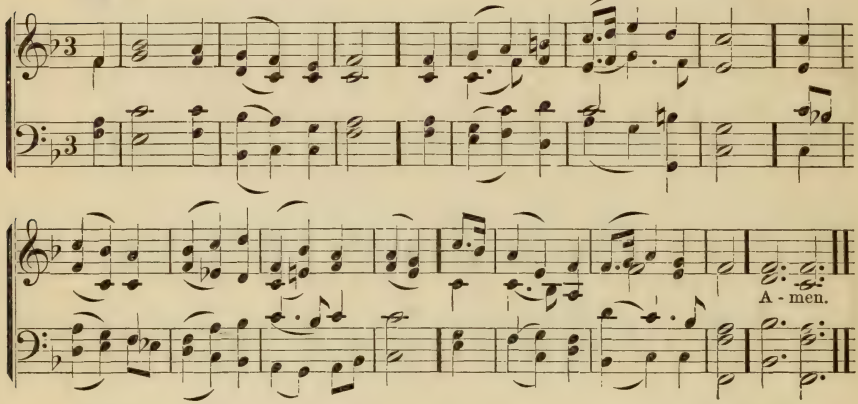


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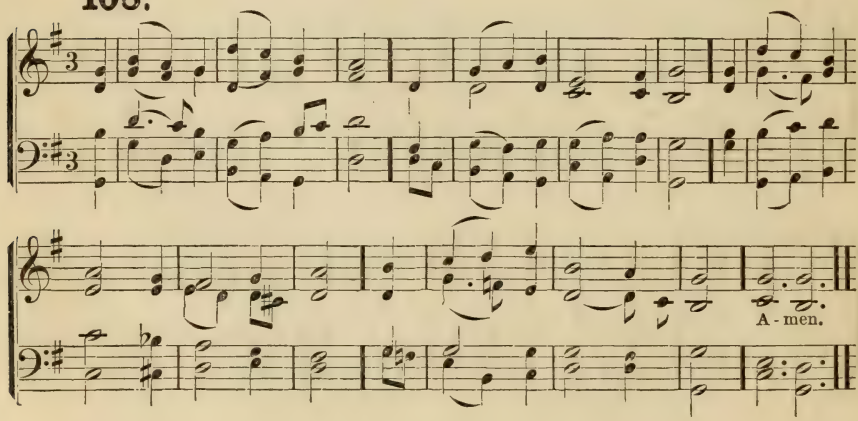

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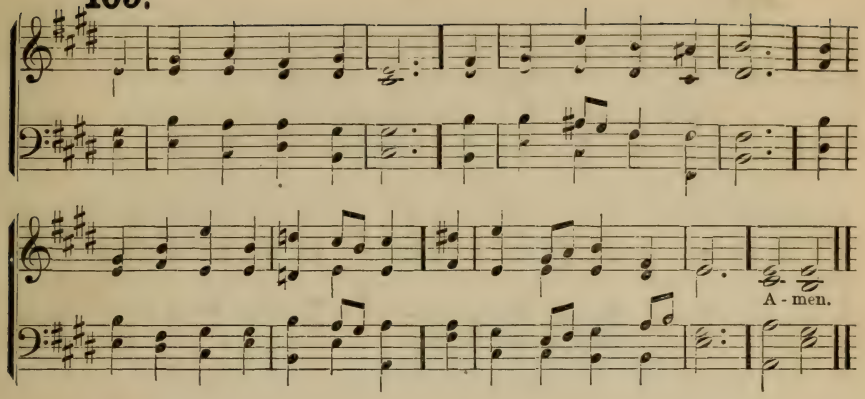


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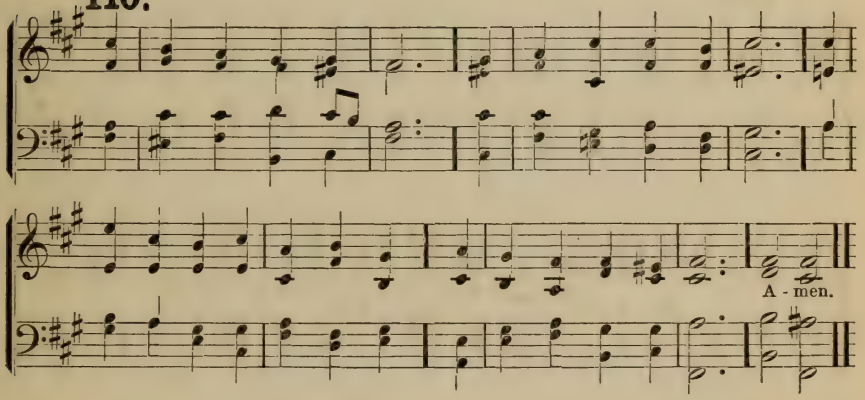


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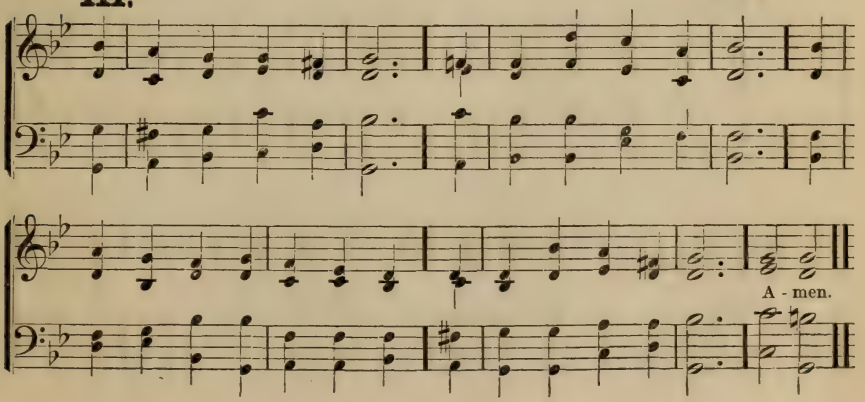

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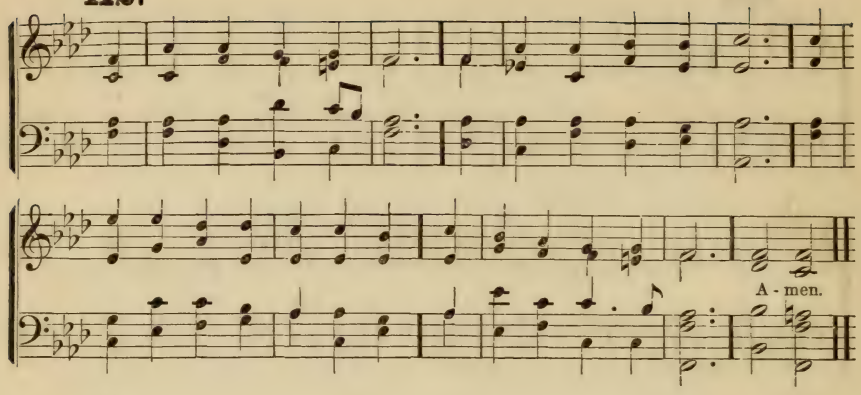


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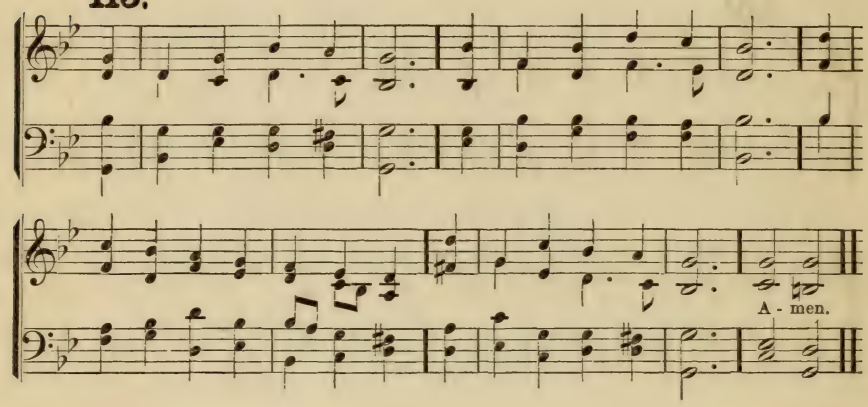


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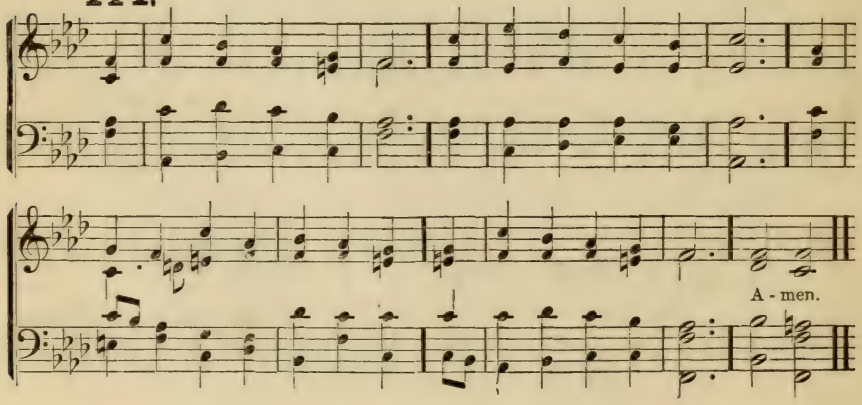

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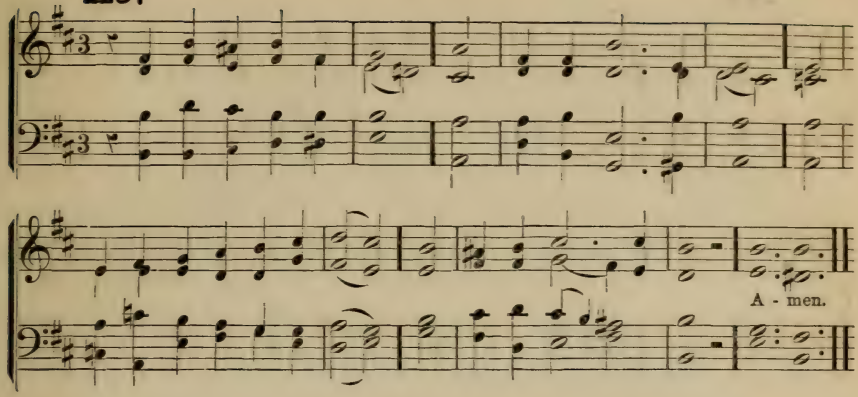
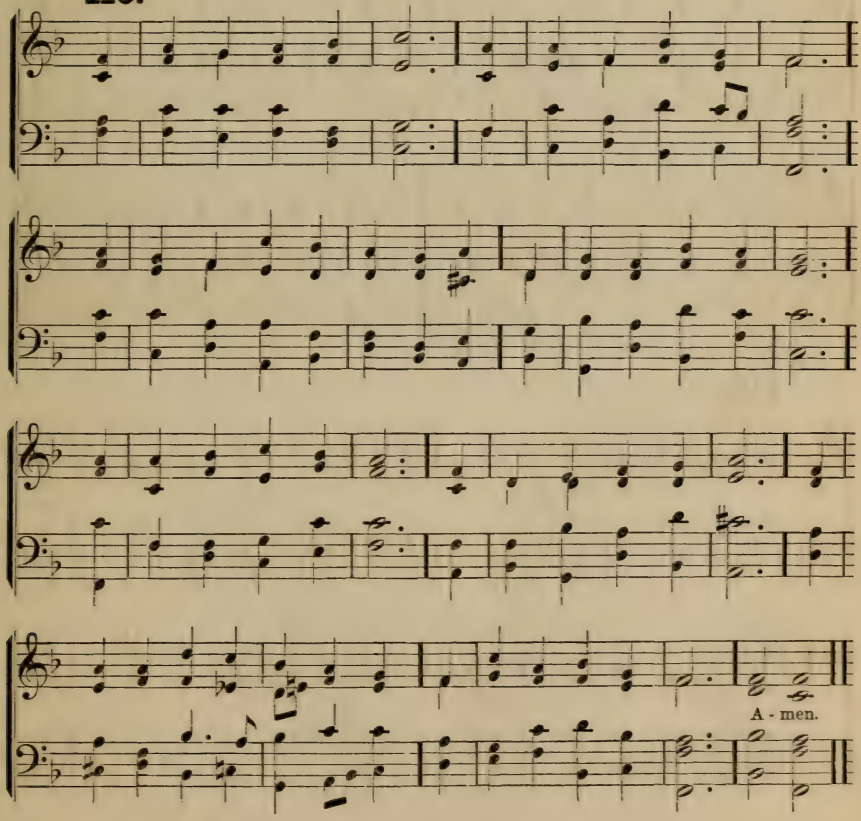



S. M. Double.

116.



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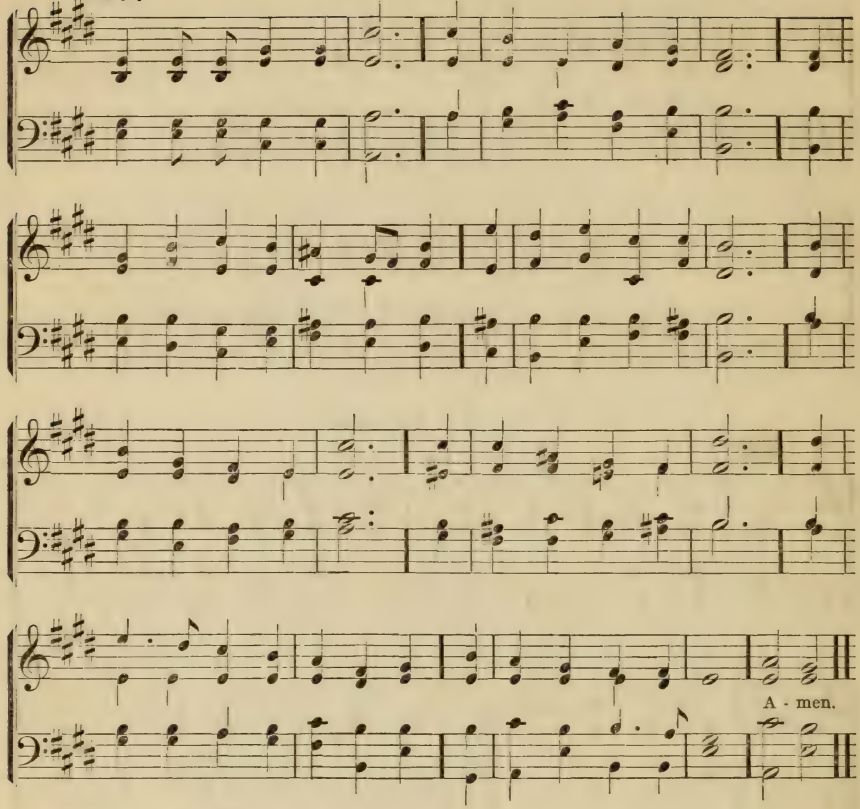


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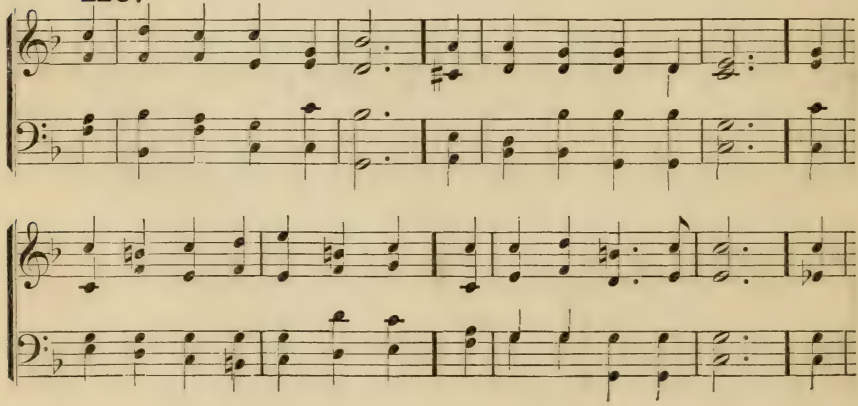

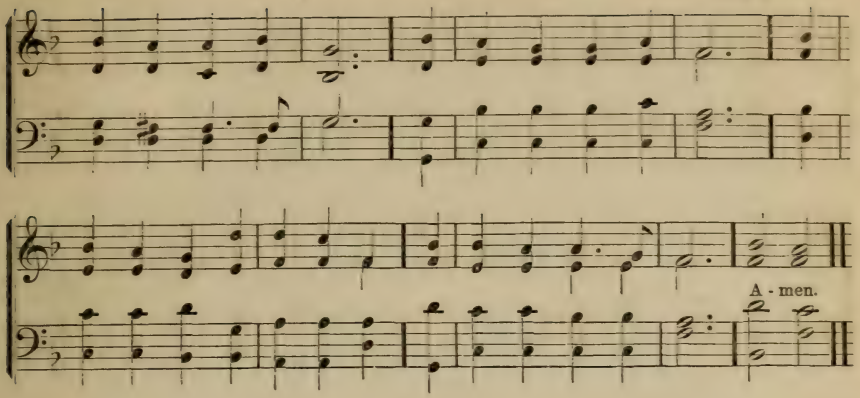


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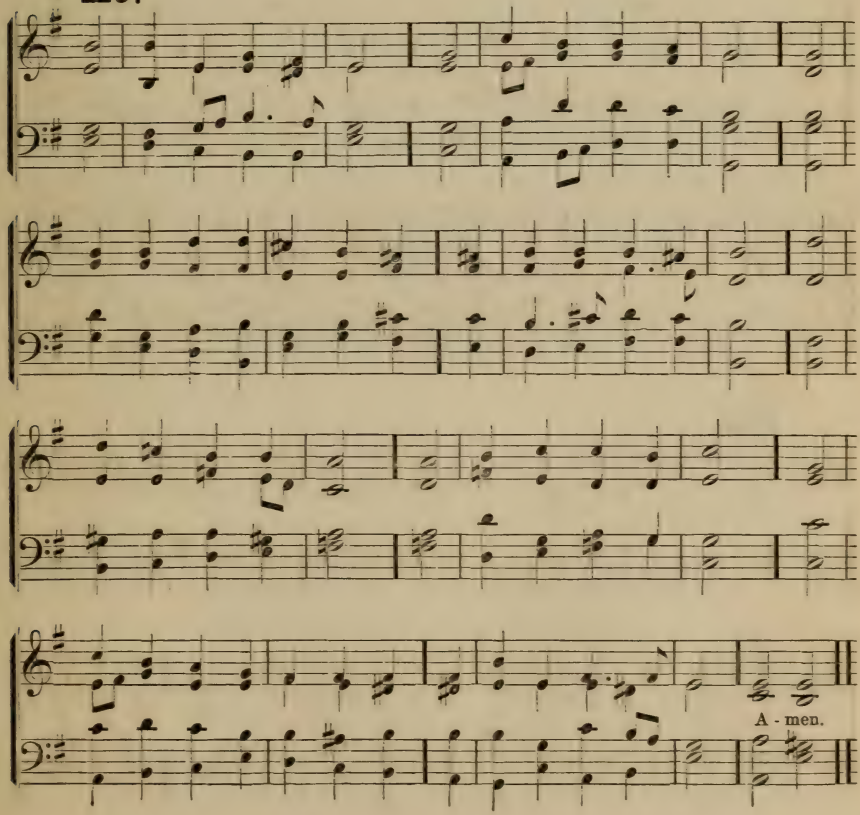

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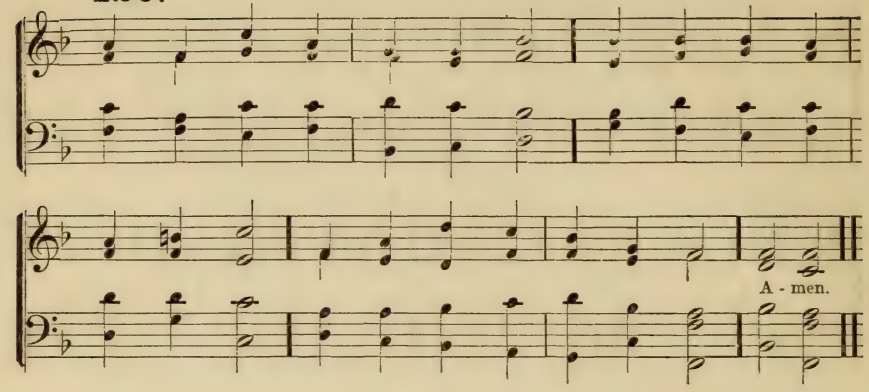


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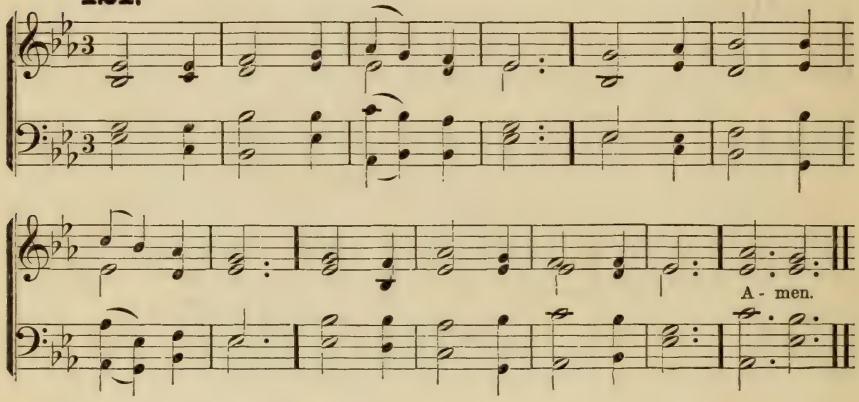


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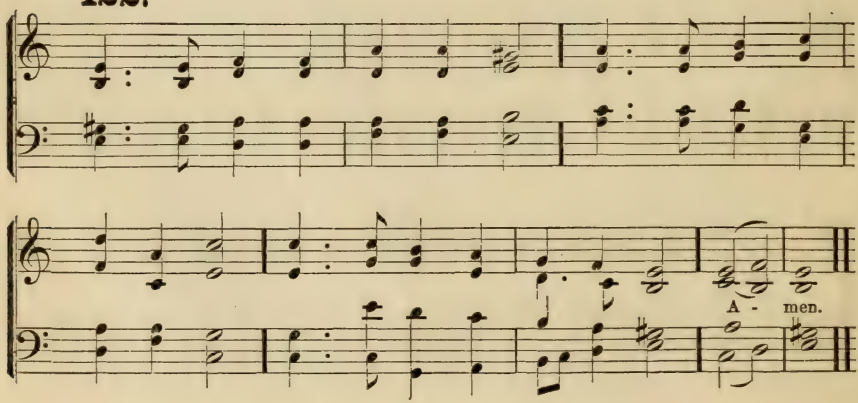

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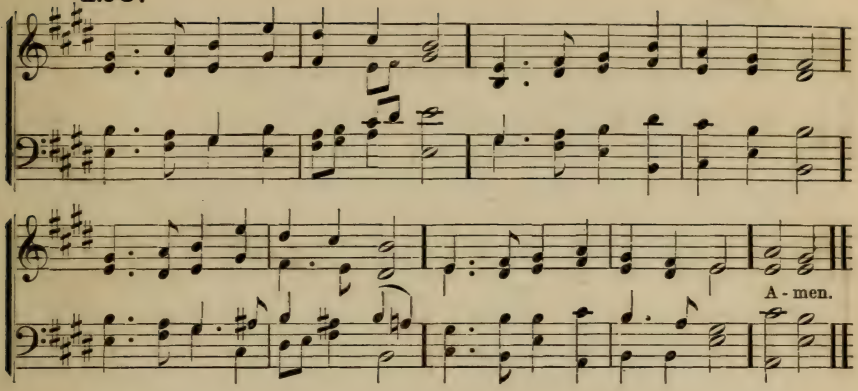


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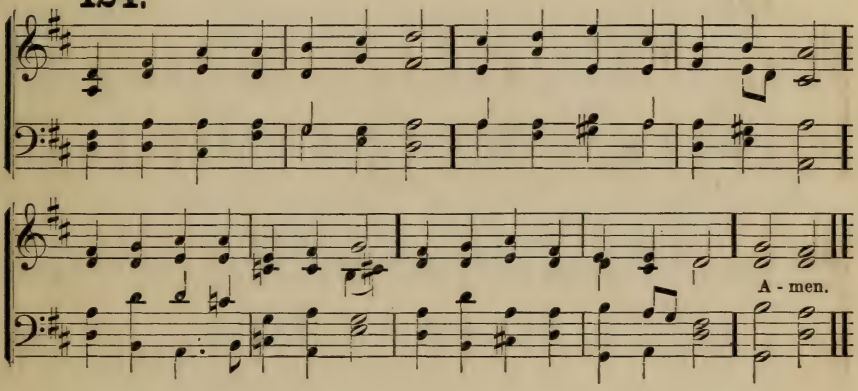


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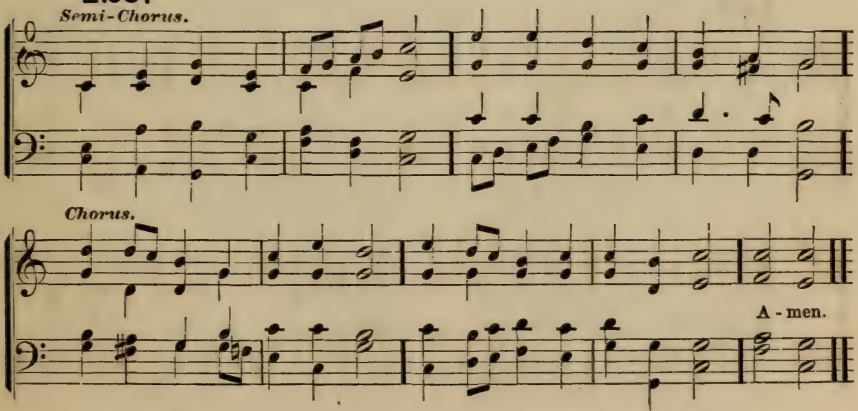

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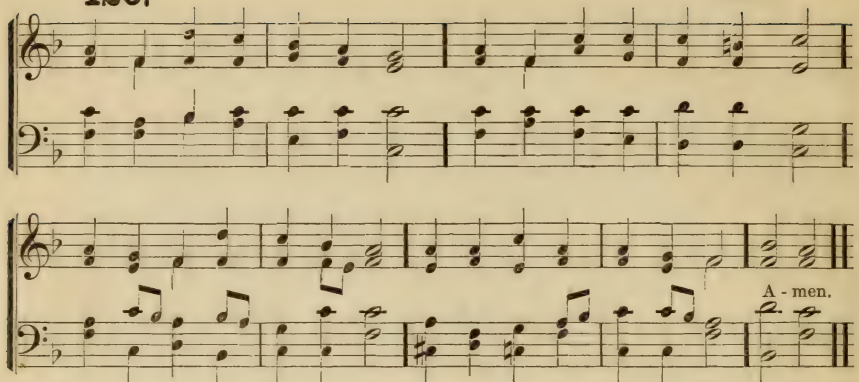


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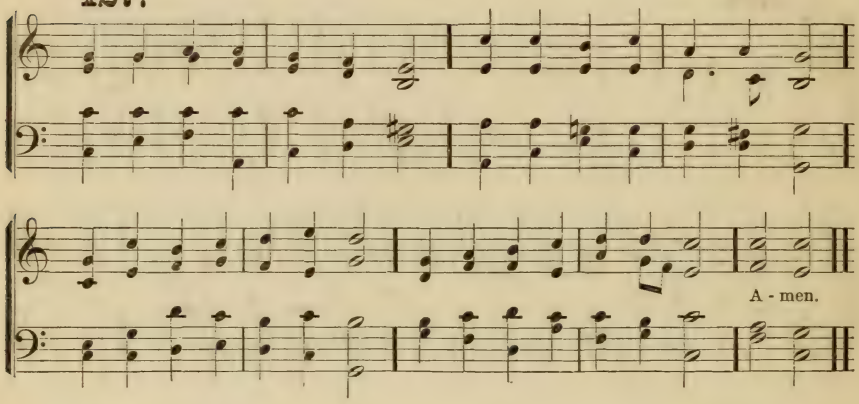


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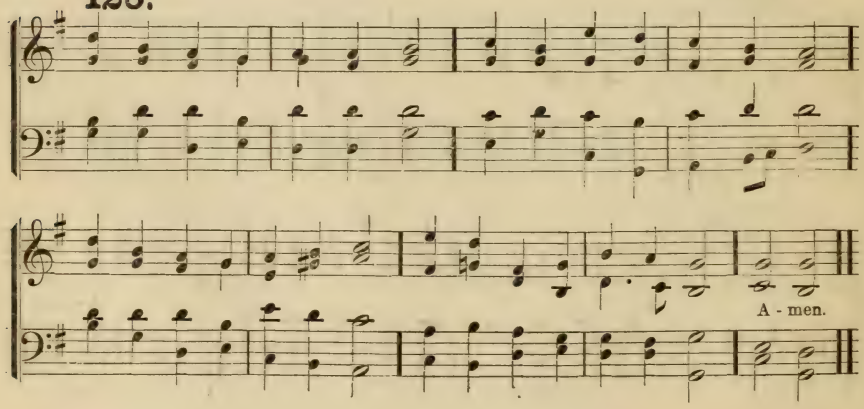

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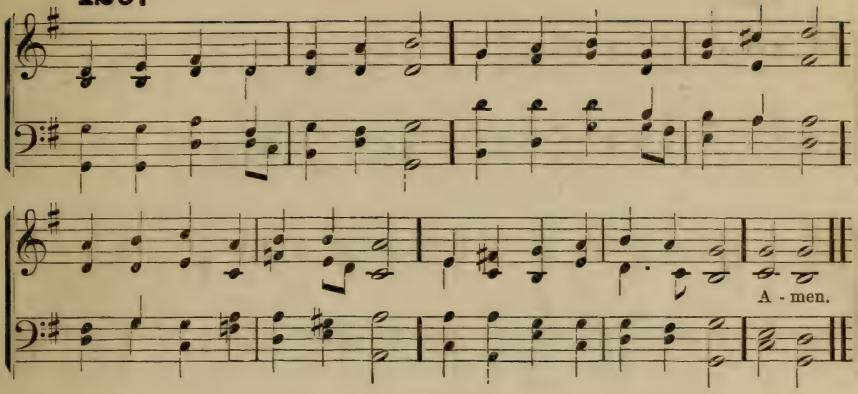


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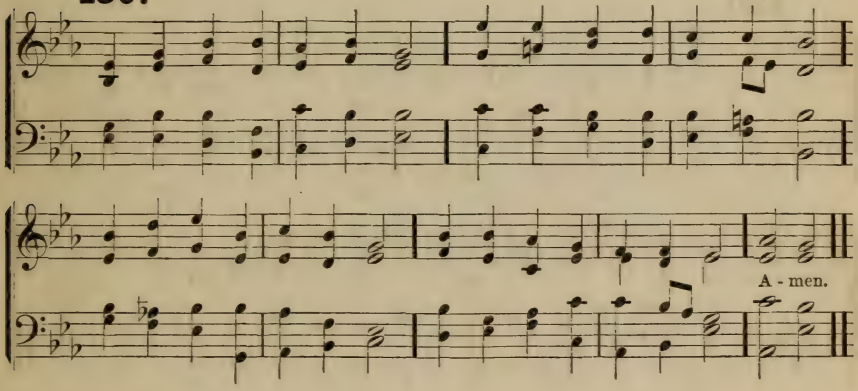


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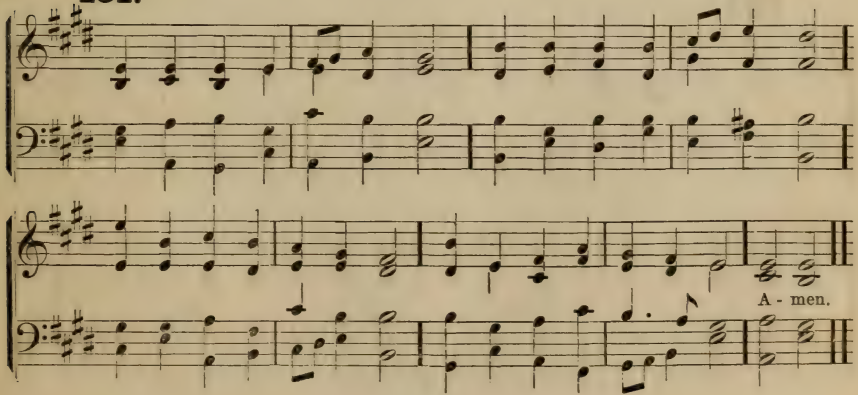

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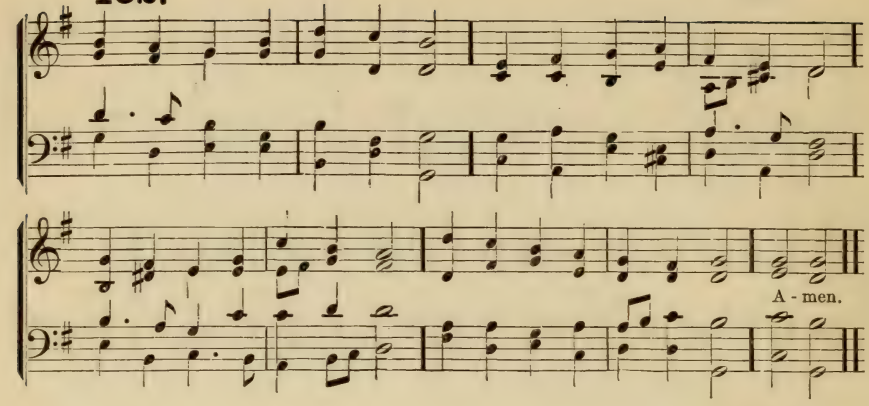


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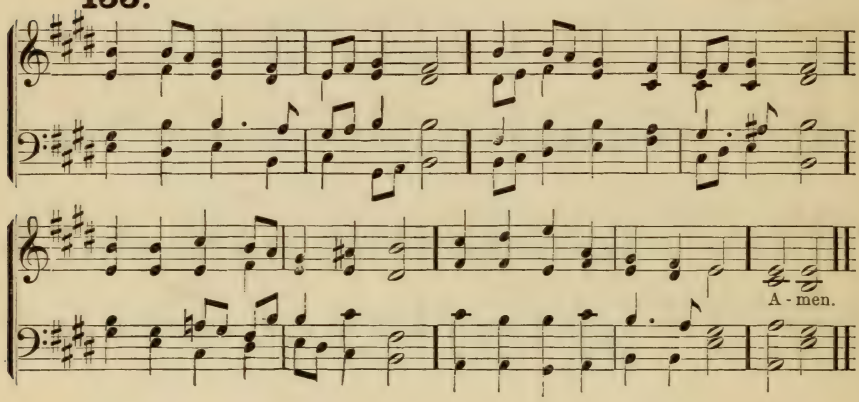


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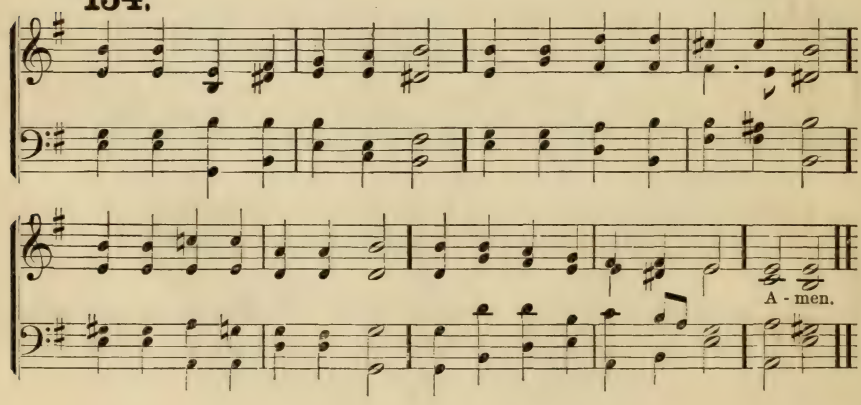

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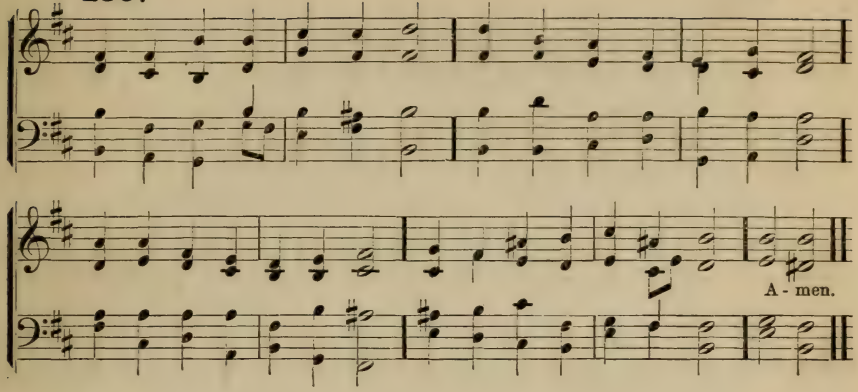


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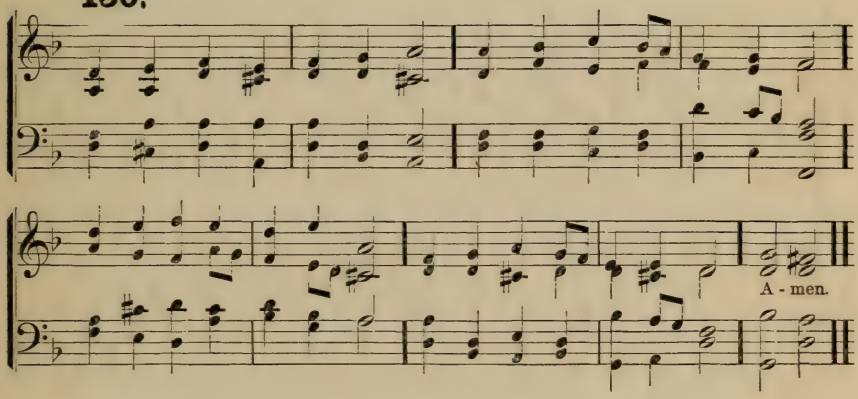


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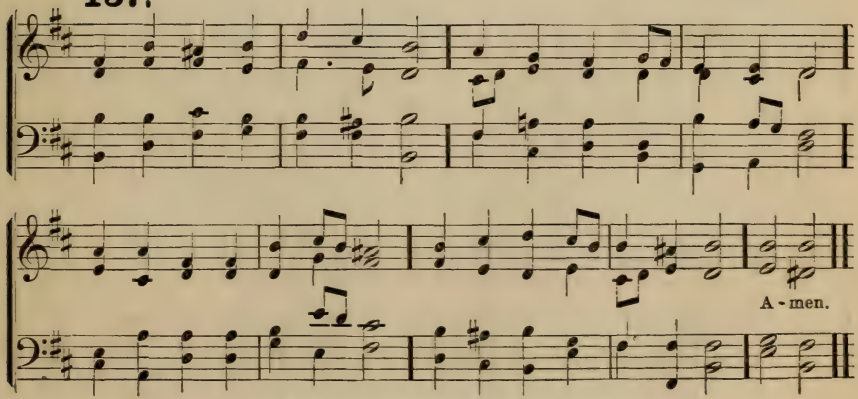
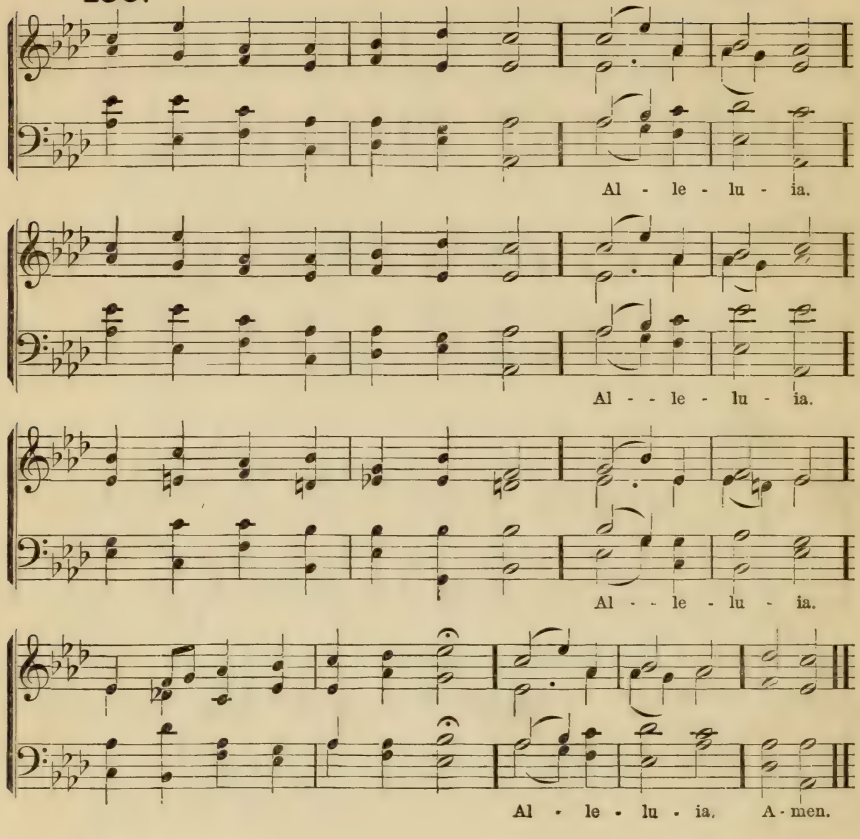
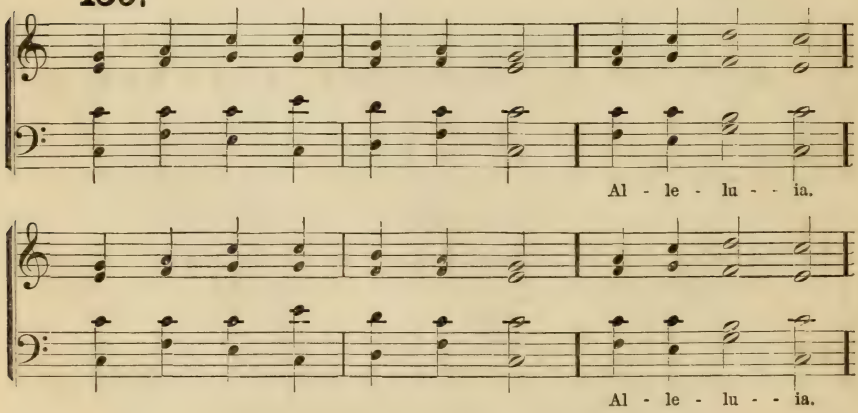


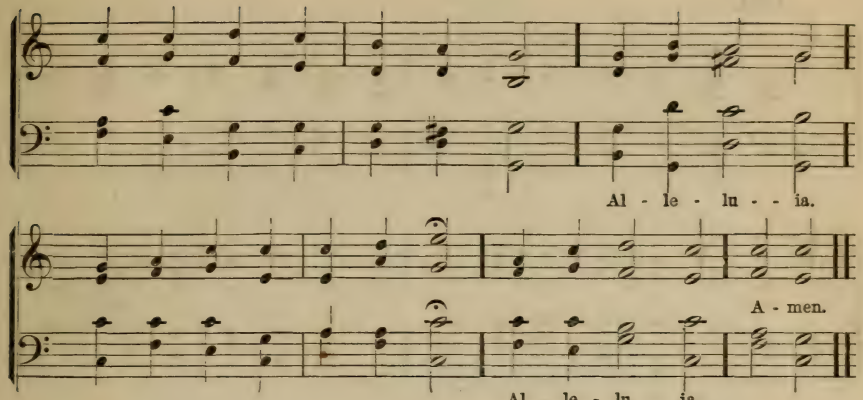

* *Six lines, by repeating the first half of the tune.*

## 138.

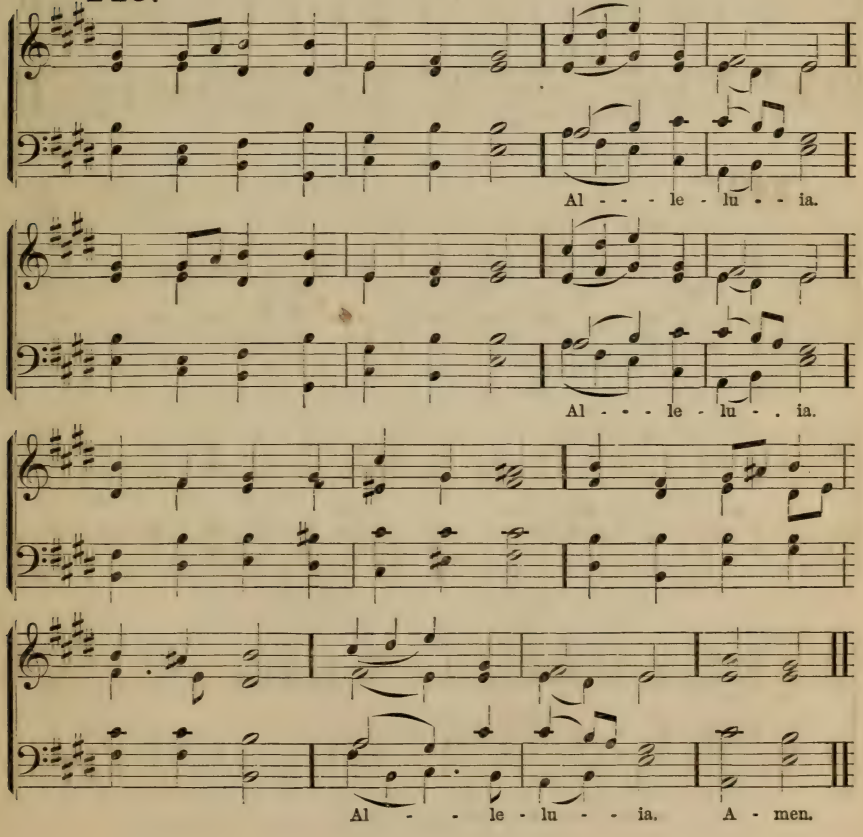

Al - le - lu - ia.
Al - - le - lu - ia.
Al - - le - lu - ia.
Al - le - lu - ia. A - men.

## 139.


Al - le - lu - - ia.
Al - le - lu - - ia.

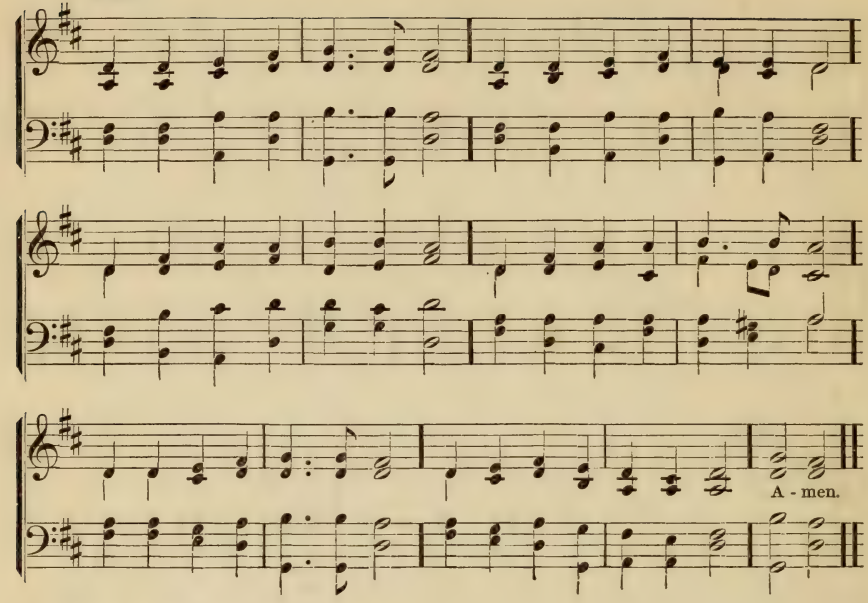



## 140.

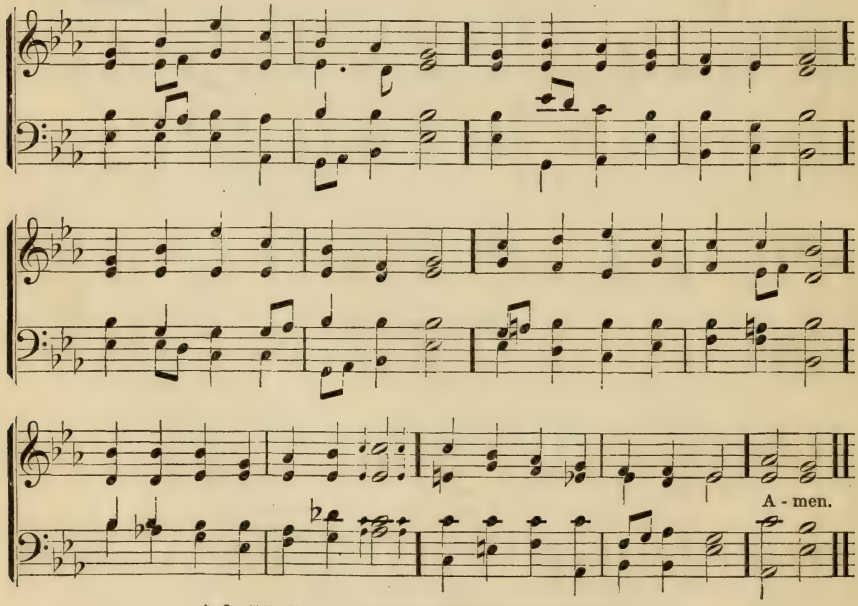


## 7s. Six lines.

### 141.

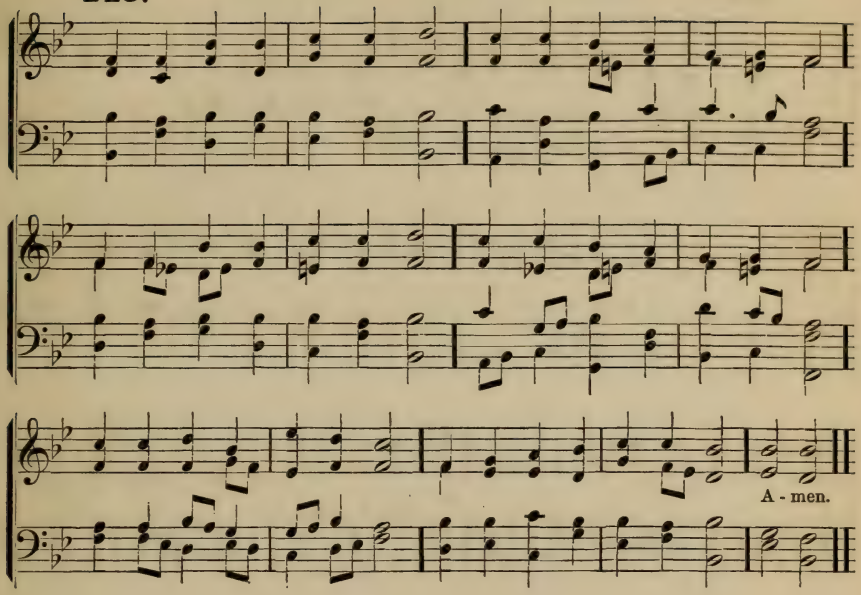



### 142.*

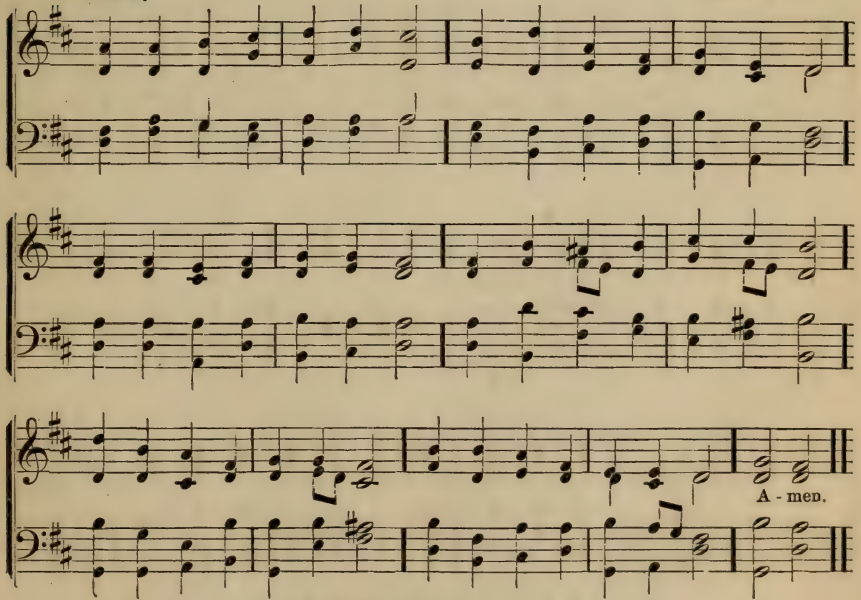



* *Or*, 7,7 : 7,7 : 8,7, *by singing the small notes in the 5th line.*

## 143.*



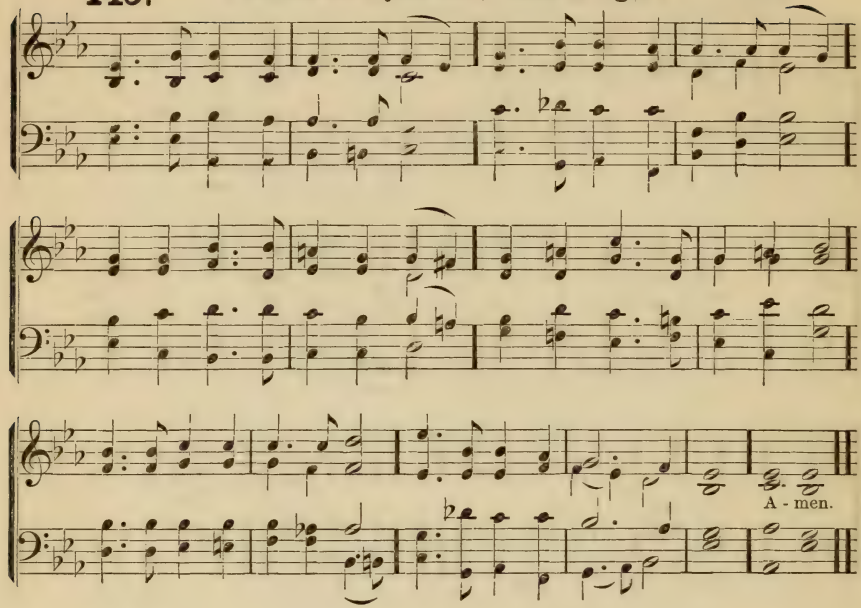

## 144.*



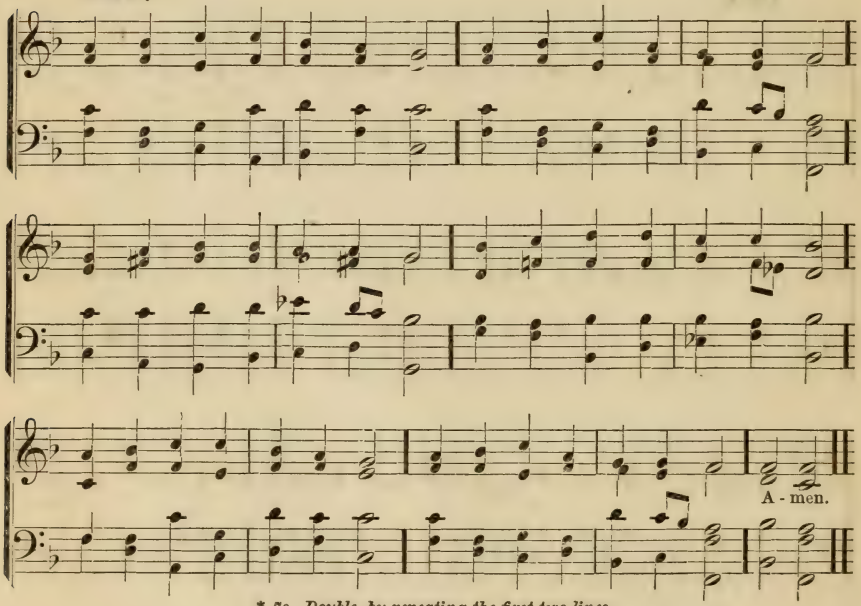

* *Or* 7,7 : 7,7 : 8,7, *by singing the half note in the 5th line as two quarter notes.*

## 7s. Six lines.

**145.** (Written for Hymn 391, "Rock of Ages.")

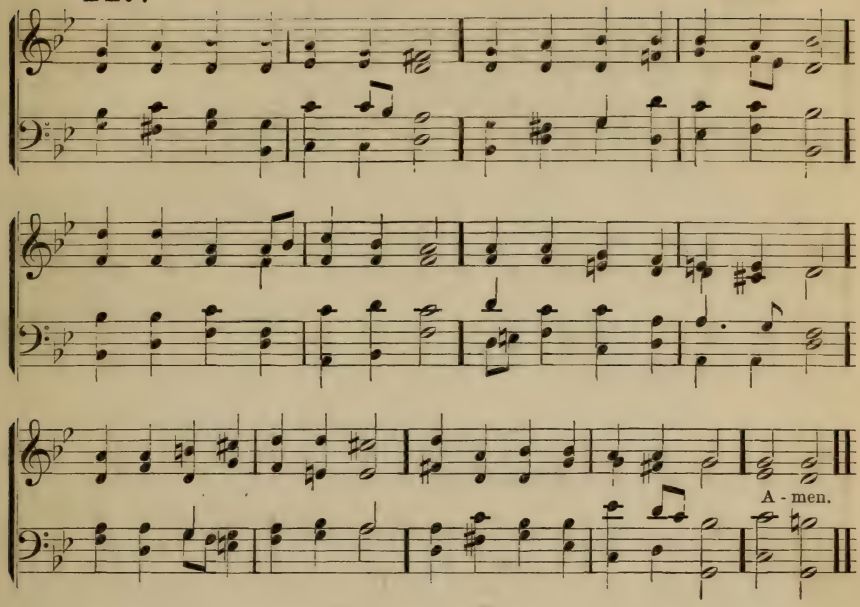



**146.***

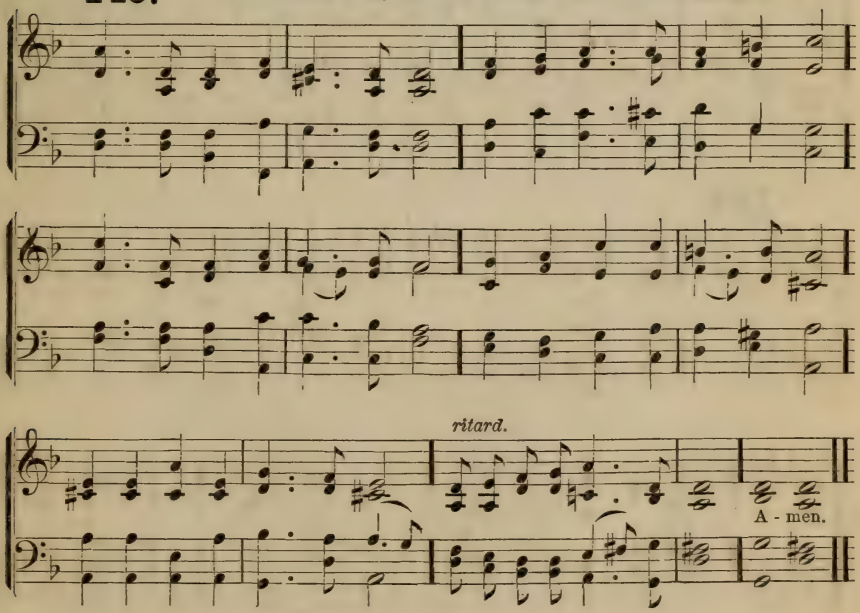



* *7s, Double, by repeating the first two lines.*

## 147.




## 148. (Written for Hymn 86, "Go to dark Gethsemane.")



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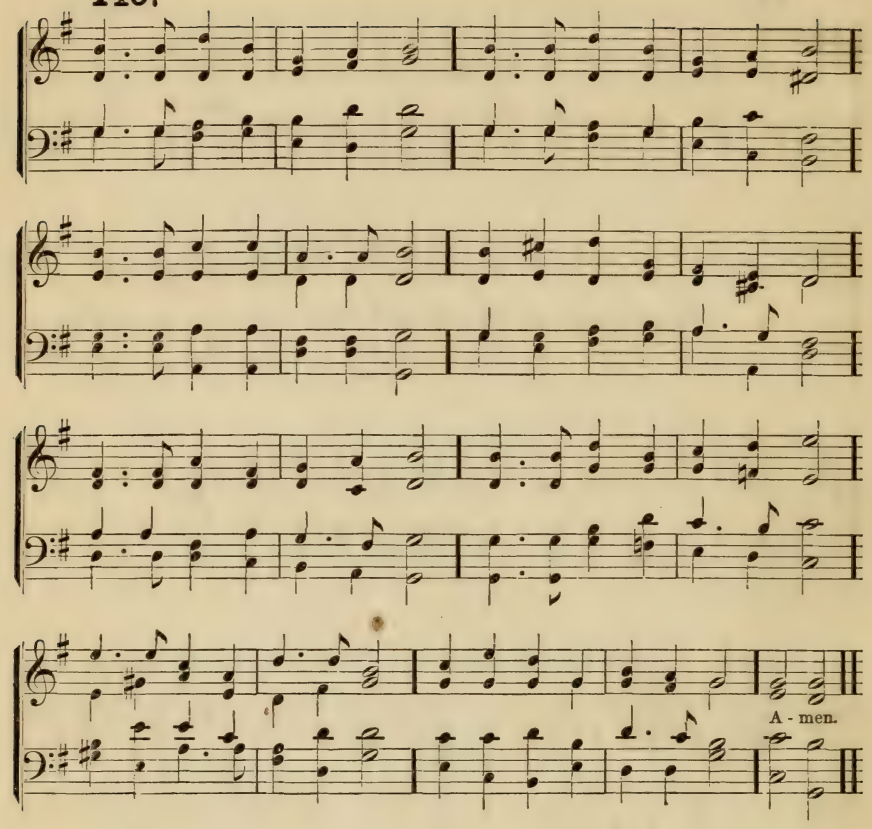
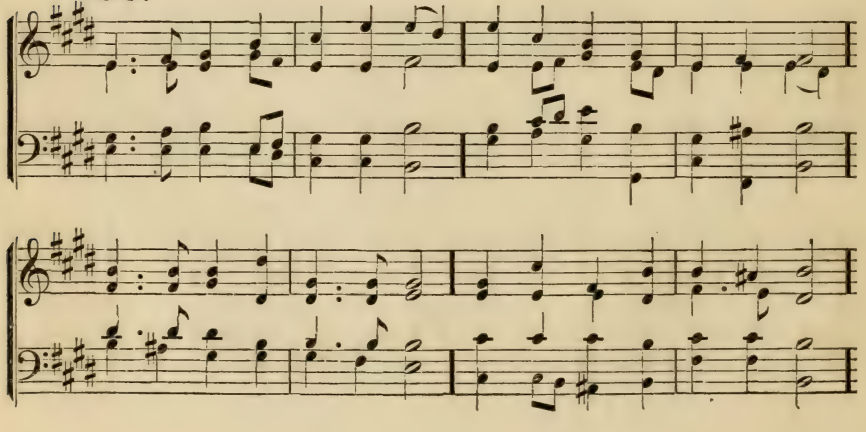
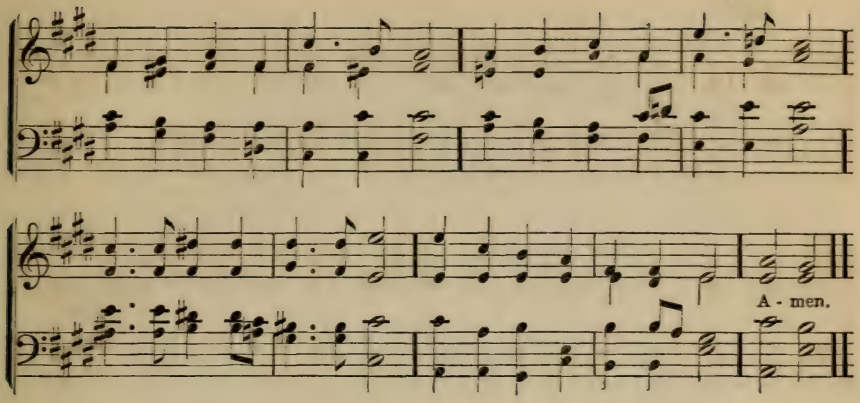
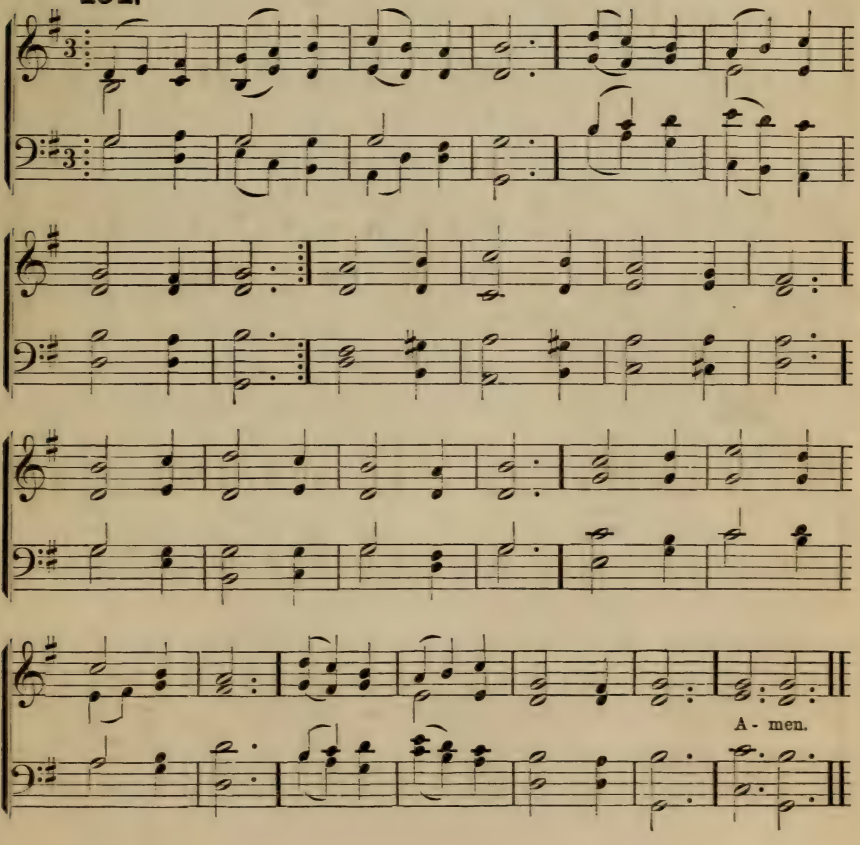



150.

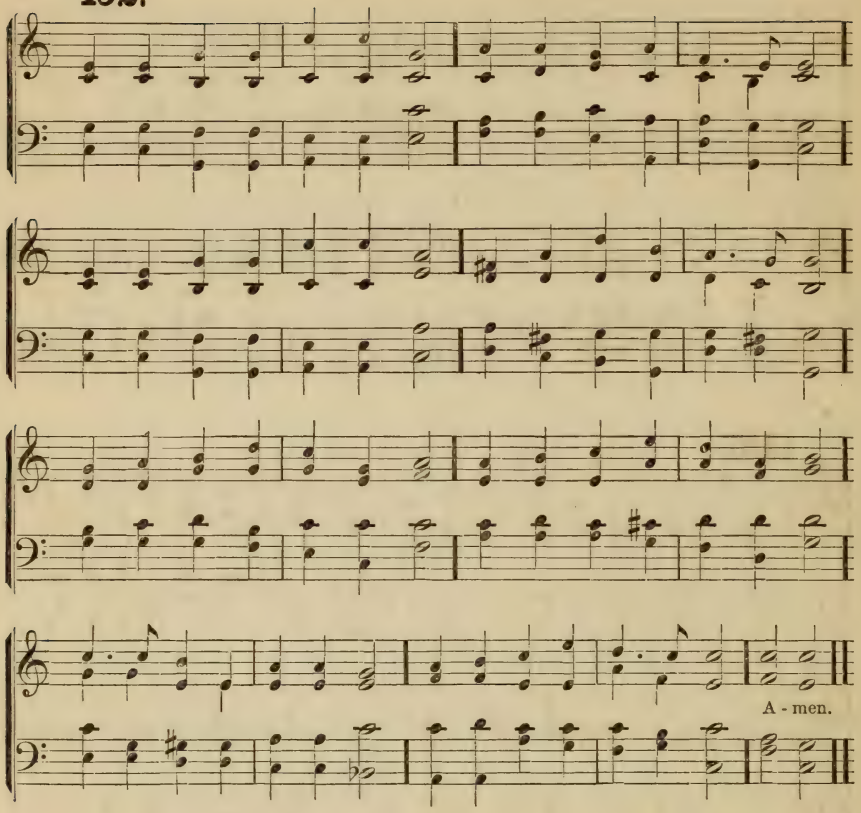




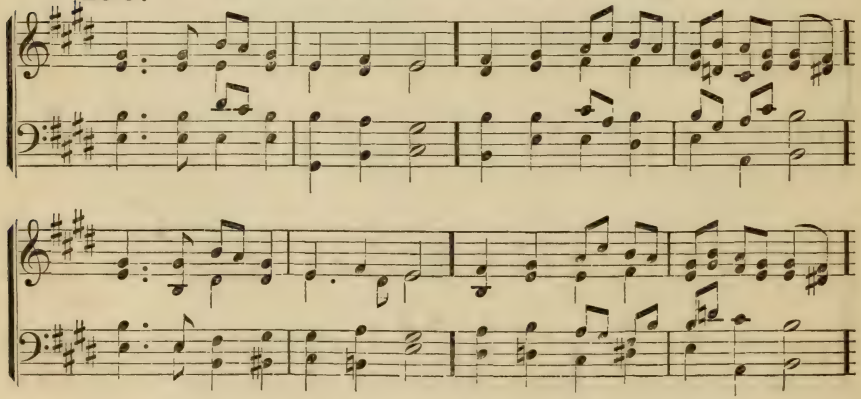

## 151.

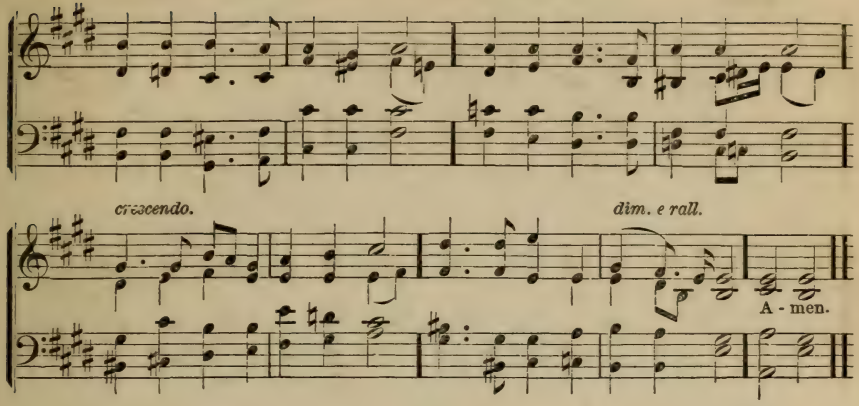


**152.**

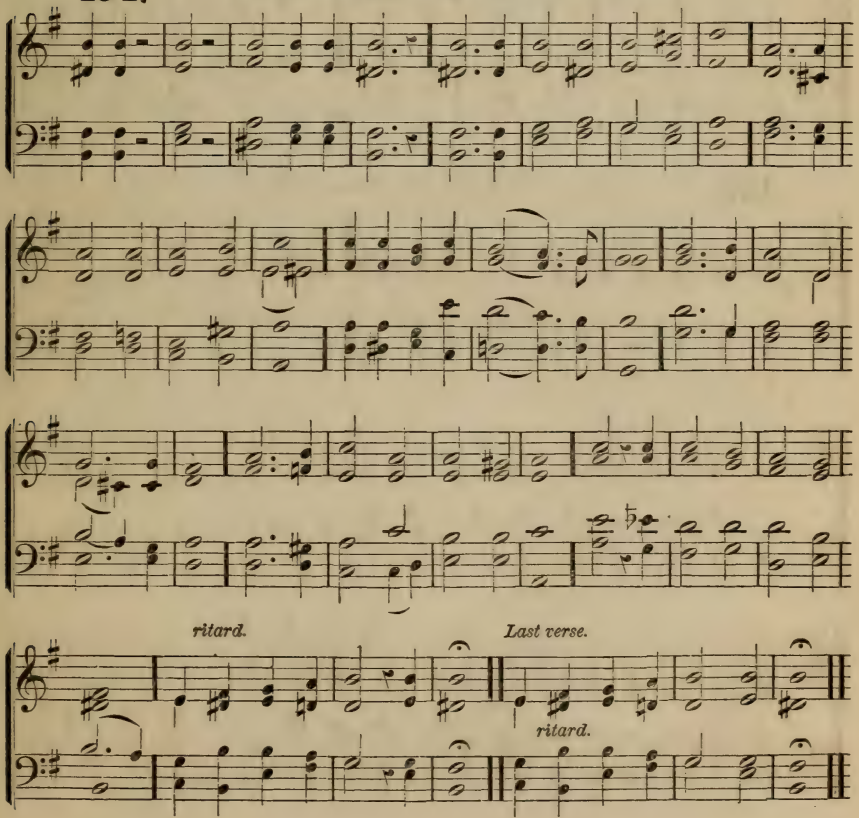



**153.** (Written for Hymn 393, "Jesu, lover of my soul.")



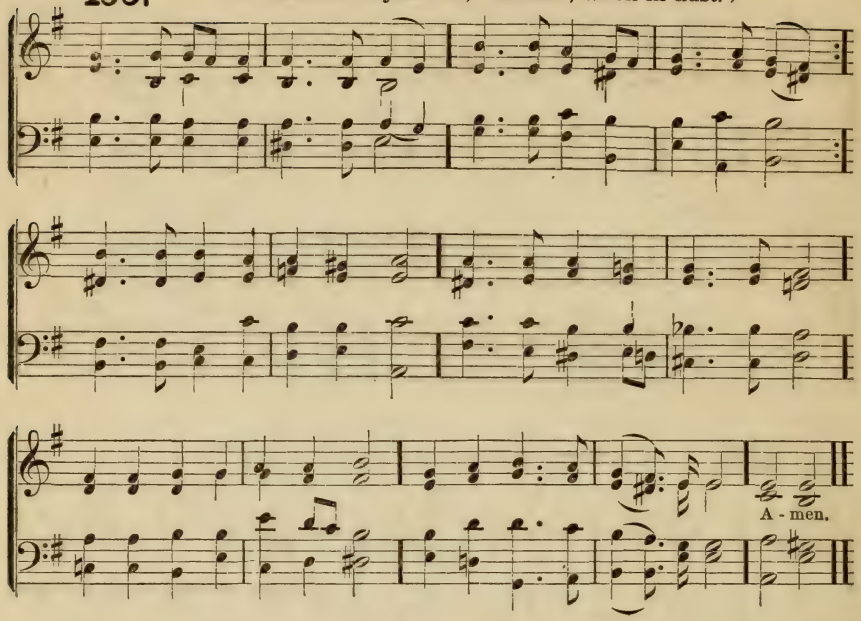



**154.** (Written for Hymn 54, "Sinners! turn," &c.)

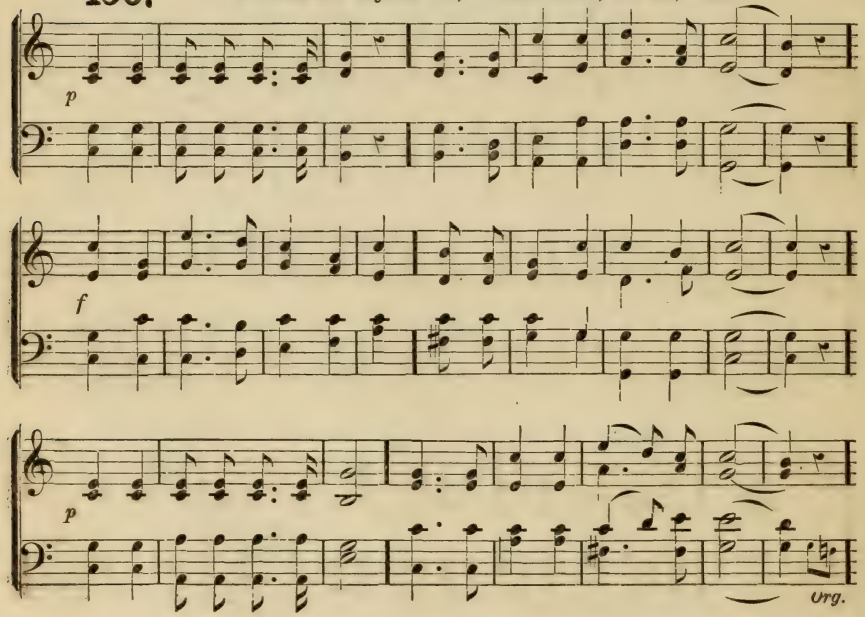


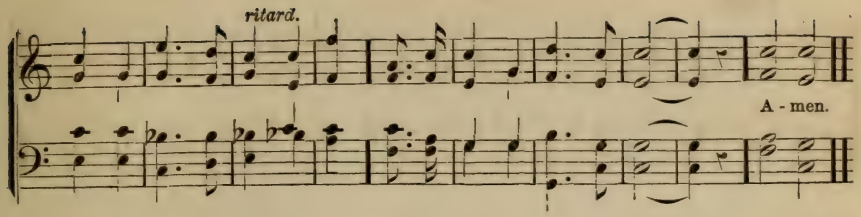
## 7s. Eight lines.

**155.** (Written for Hymn 53, "Saviour, when in dust.")

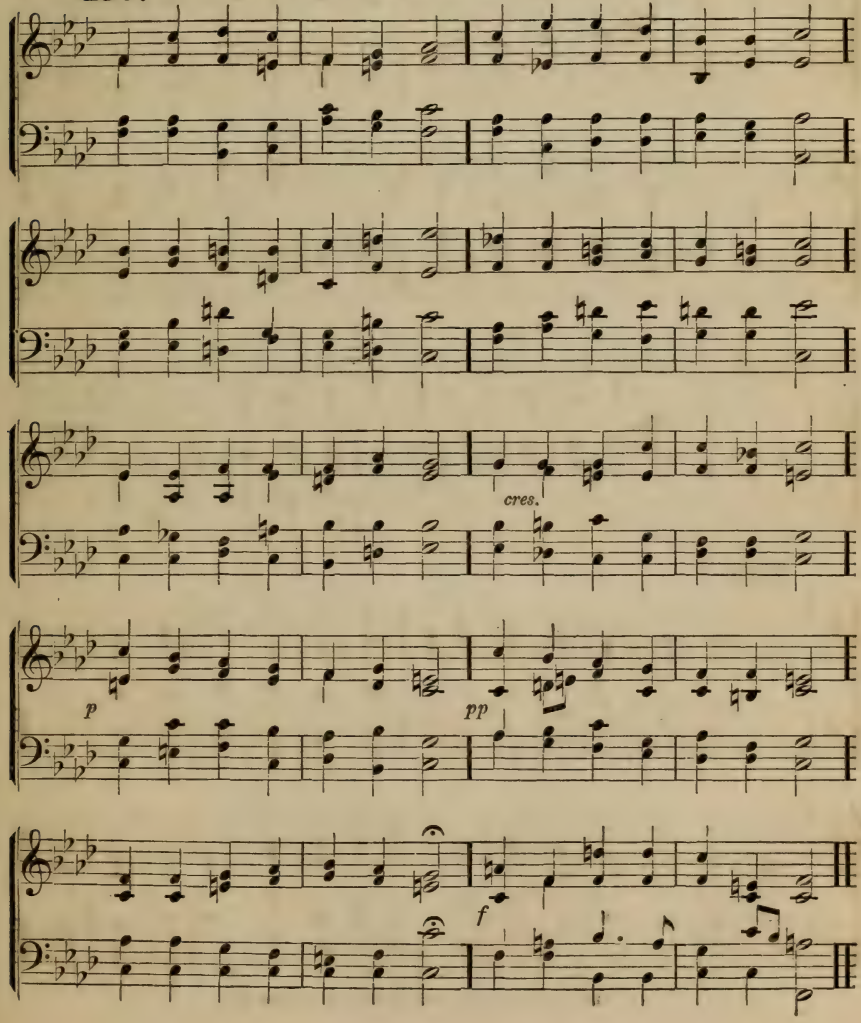



**156.** (Written for Hymn 43, "Watchman, tell us," &c.)

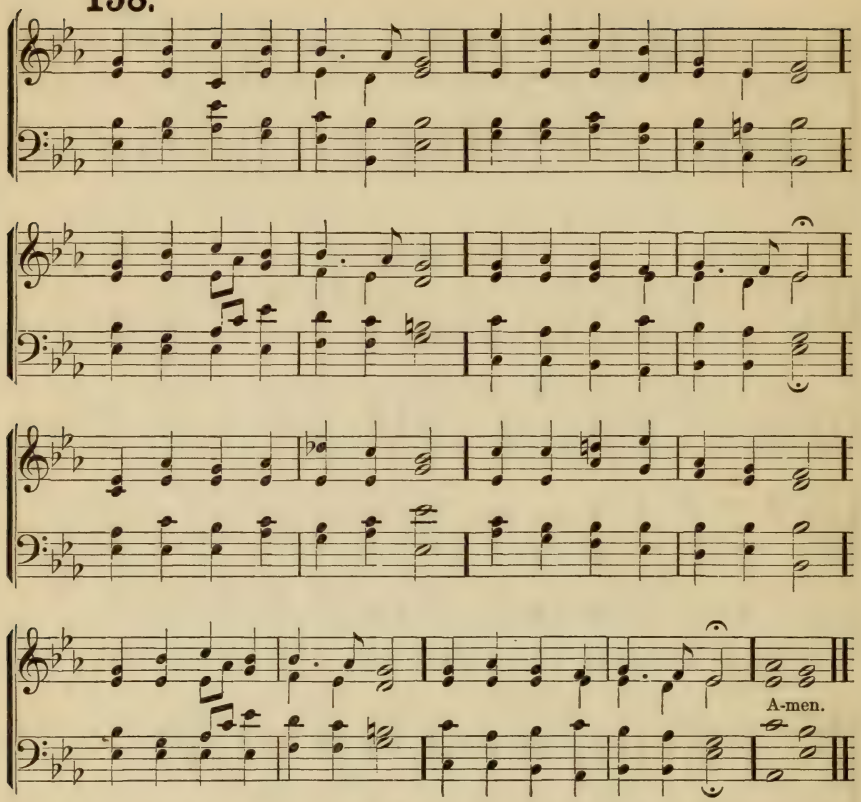




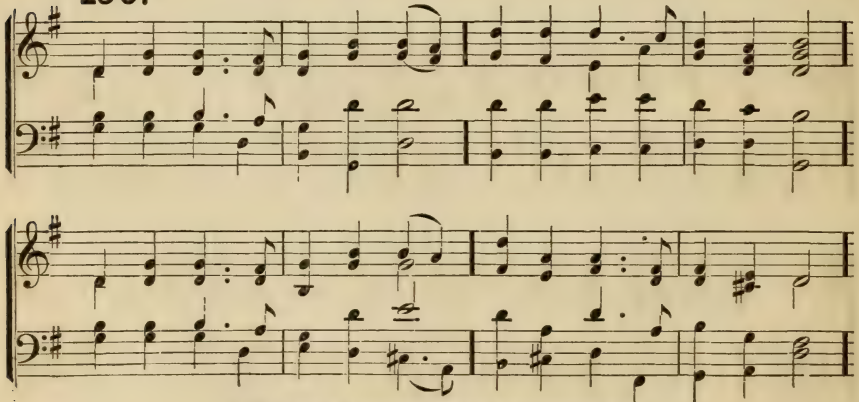

## 157. Ten lines.



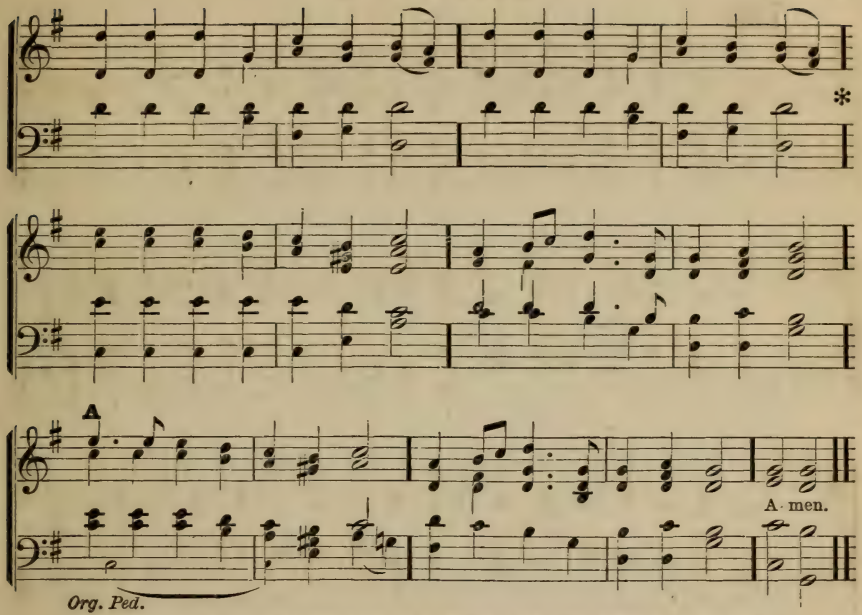
## 158.




## 159.*

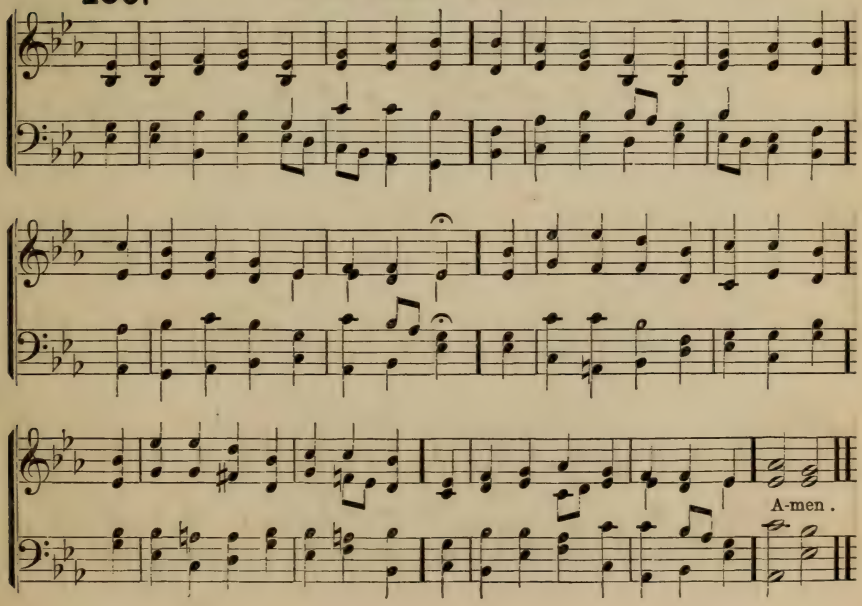


* *To be sung in unison, except one line, marked* **A**.

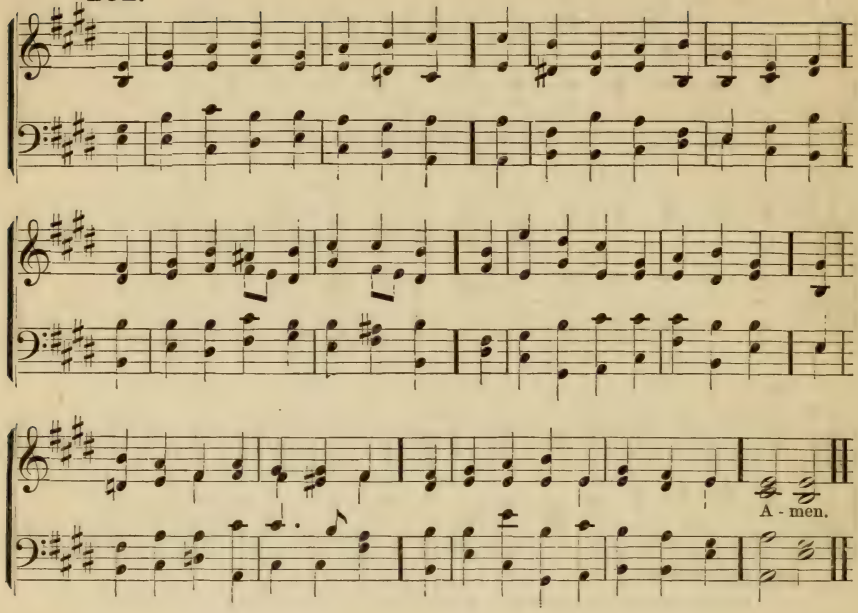



* *Pass from this place directly to* **A**, *if the tune is to be sung strictly as eight lines.*

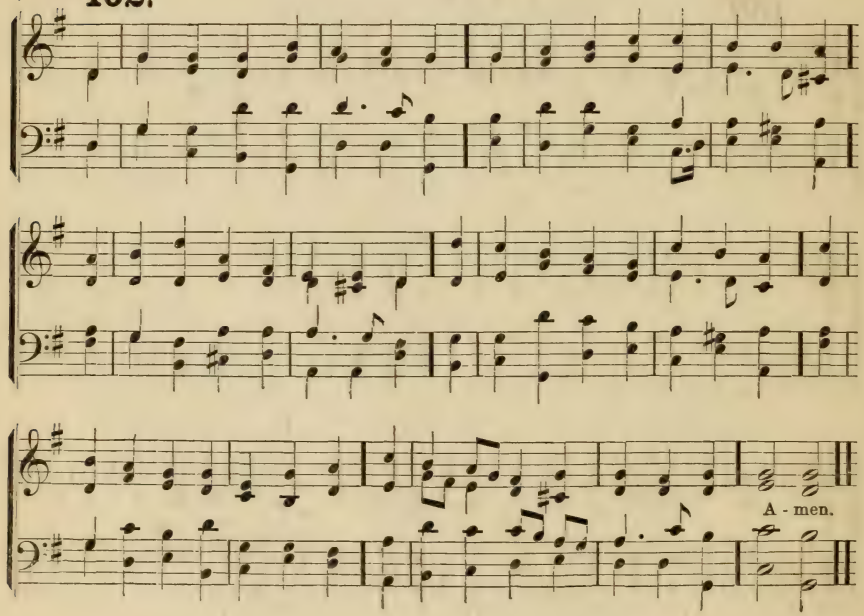
## 160. 8,8,8:8,8,8. (Iambic.)



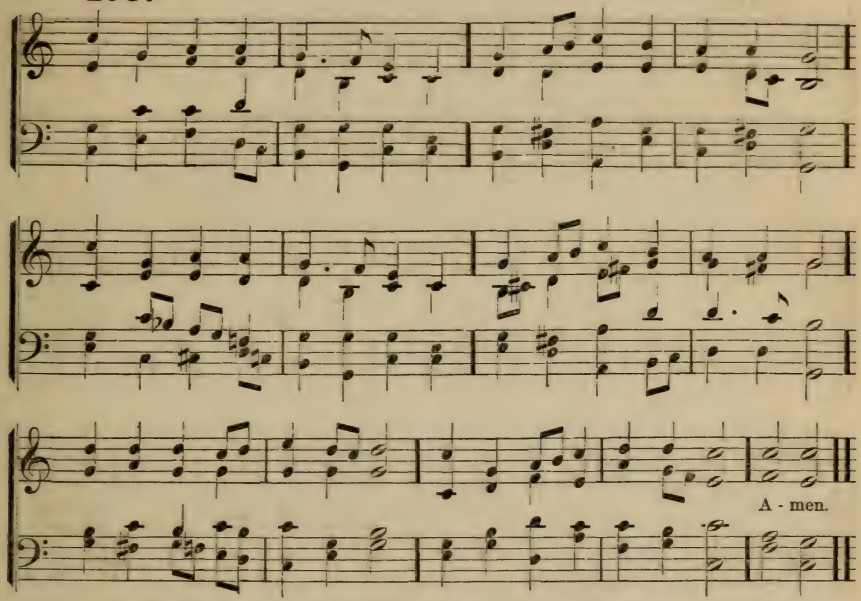
## 161.



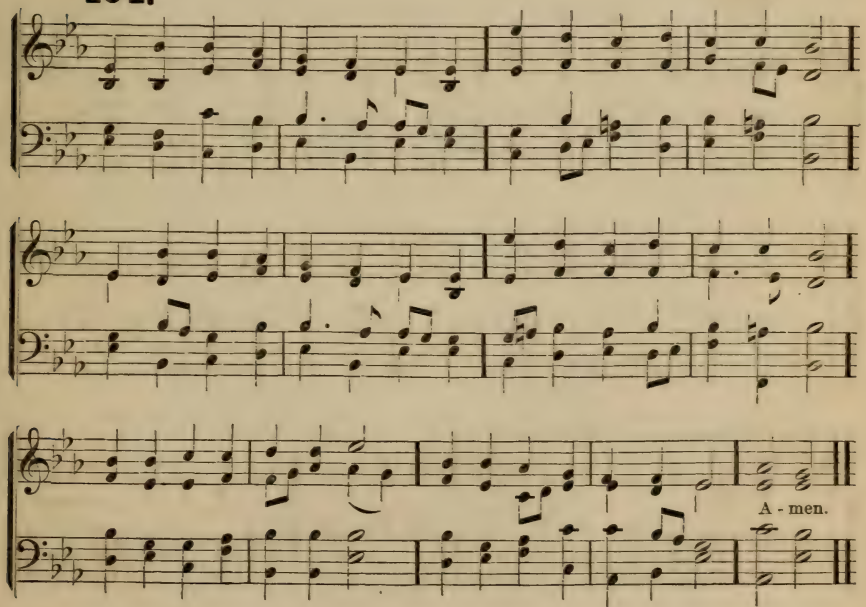

## 162.



## 163.

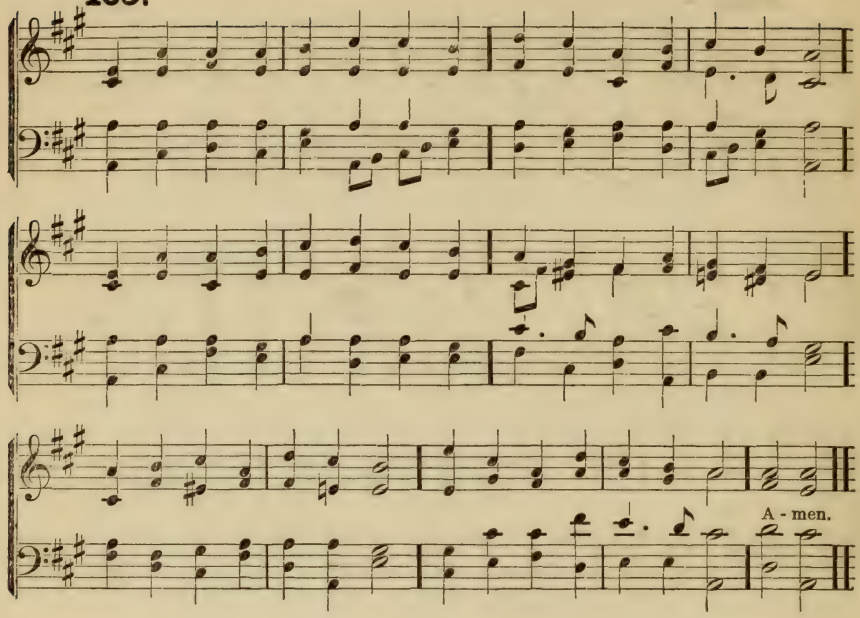



## 164.

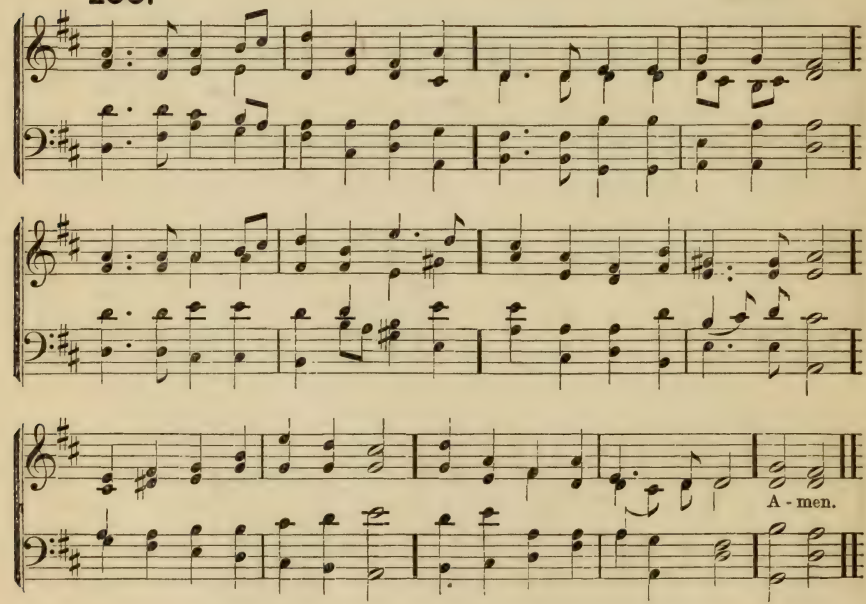


8,7 : 8,7 : 7,7. (Trochaic.)

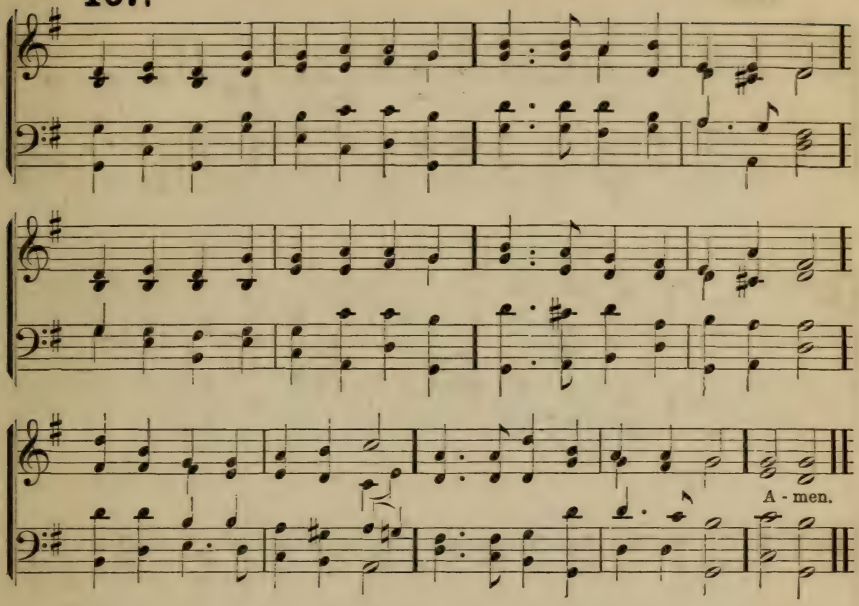
**165.**



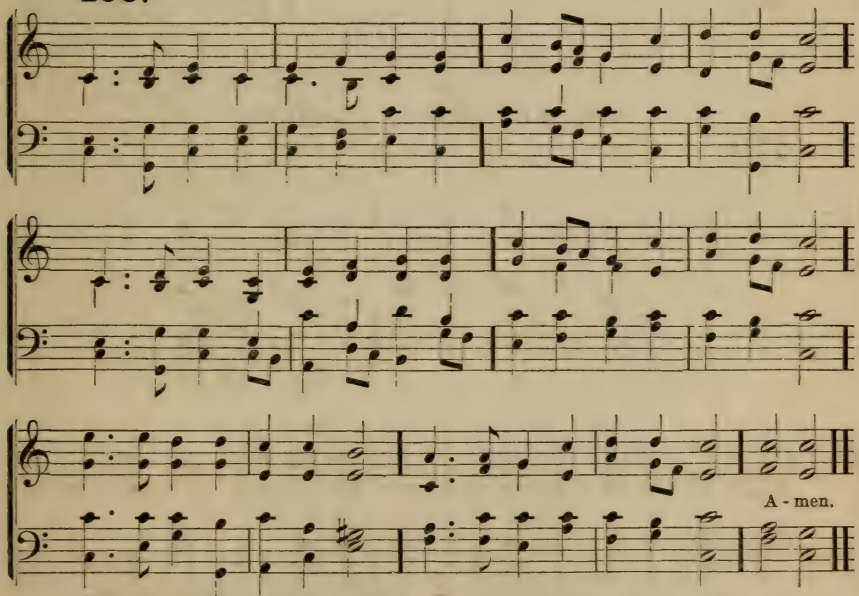

**166.**



## 167.



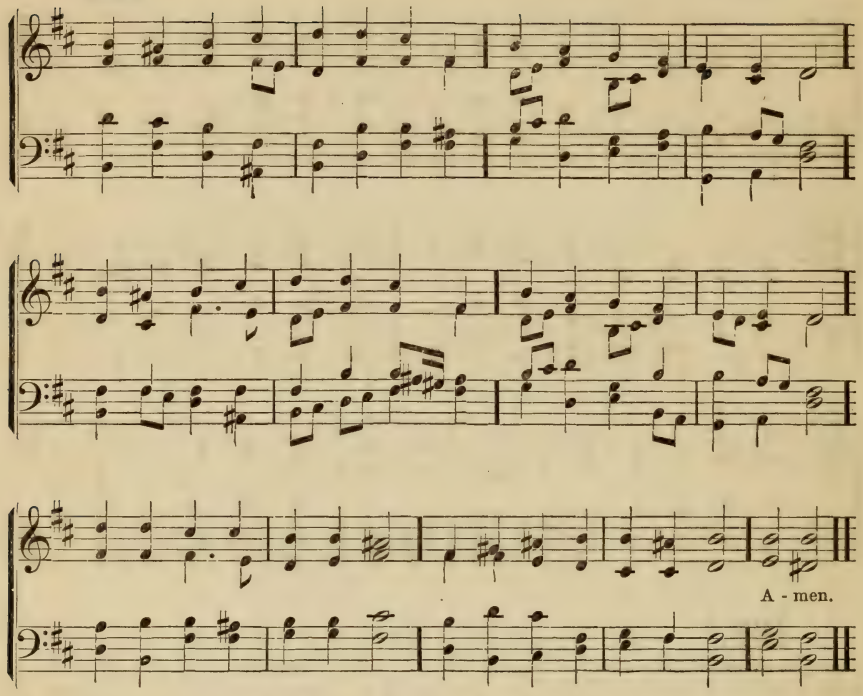

## 168.*




* *The Editor has preferred giving the melody of this Choral as printed in* Mr. Turle's *Tune-Book.*

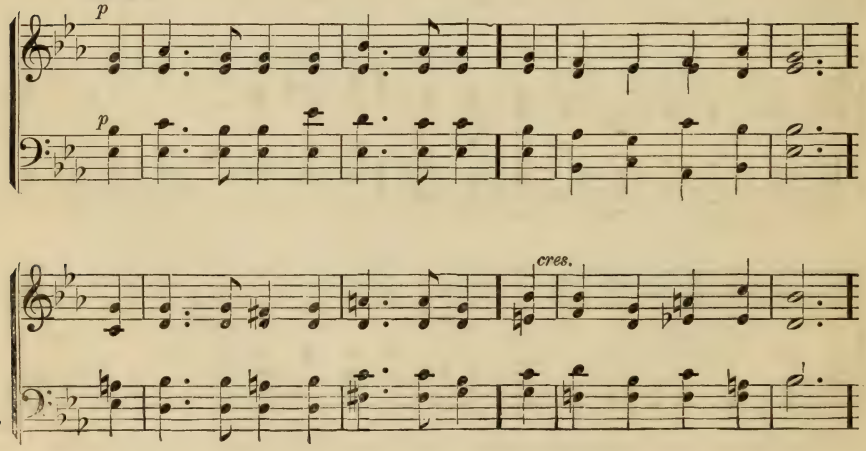
8,7 : 8,7 : 7,7. (Trochaic.)

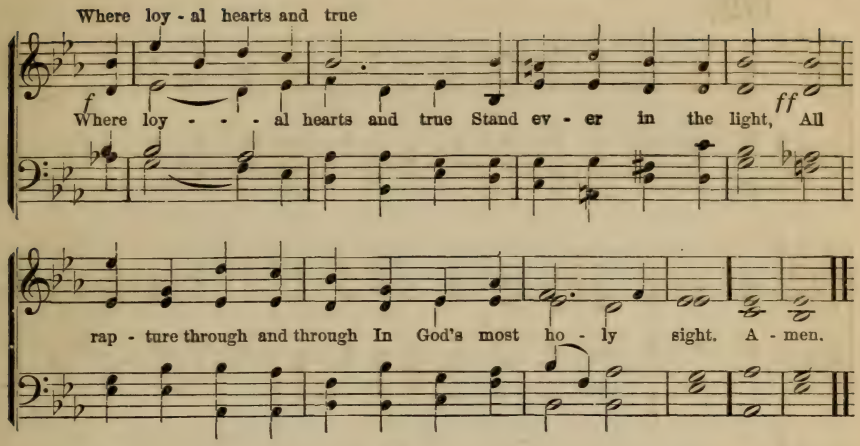
**169.**



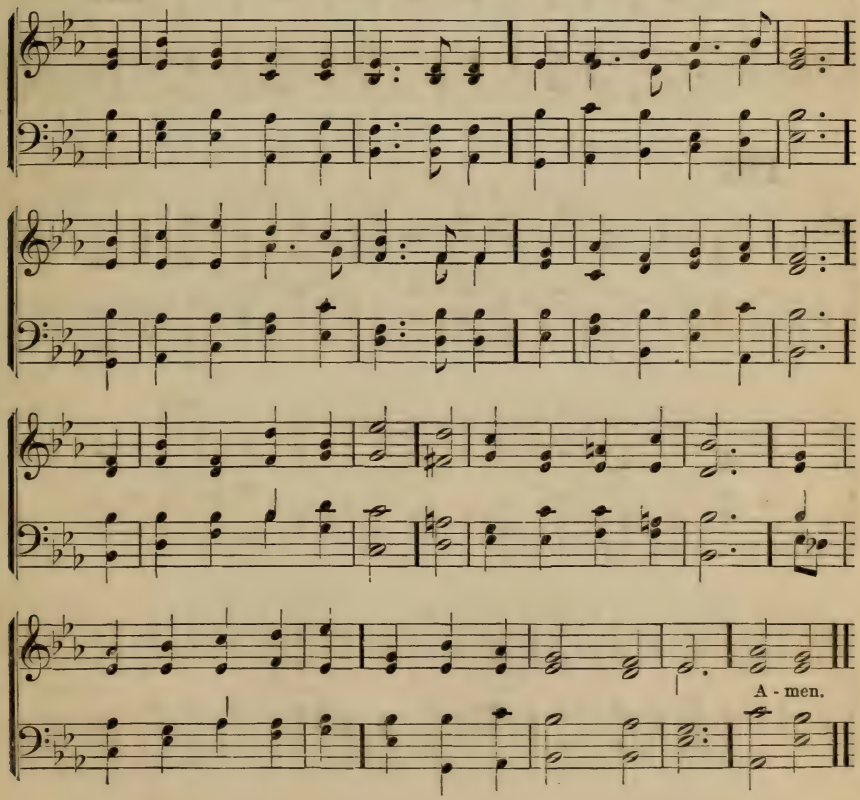

8,6 : 8,6 : 6,6,6,6. (Iambic.)

**170.**

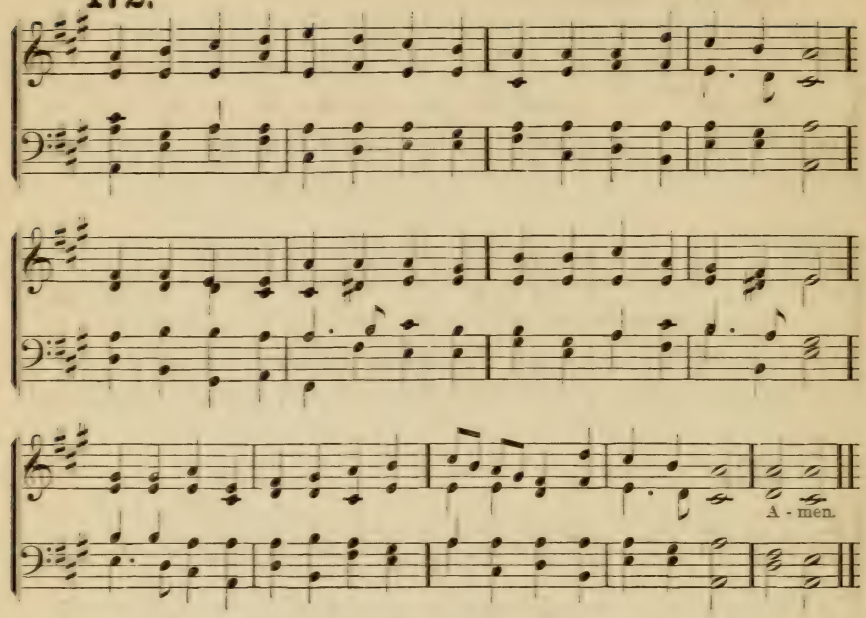



Where loy - al hearts and true
f
Where loy - - - al hearts and true Stand ev - er in the light, ff All
rap - ture through and through In God's most ho - ly sight. A - men.

## 171.


A - men.

172.

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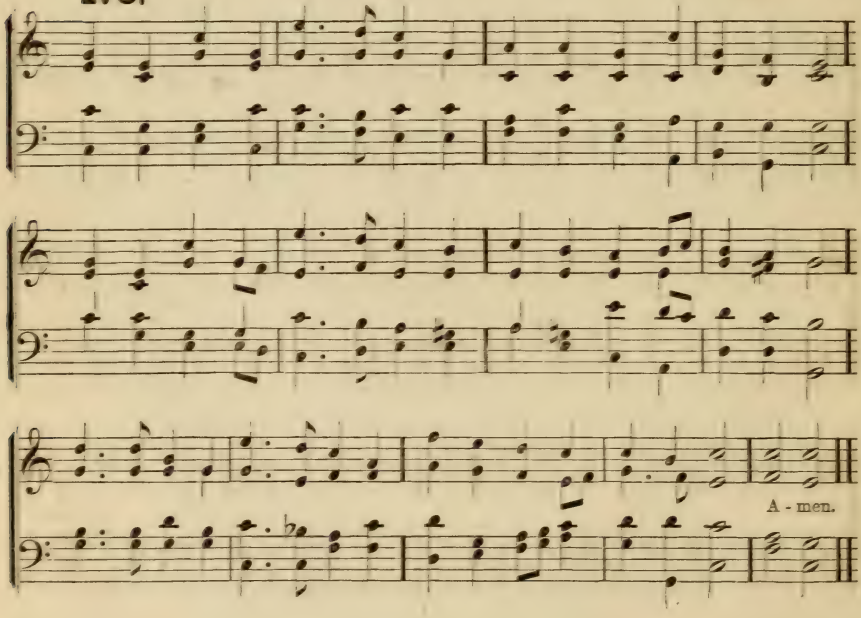

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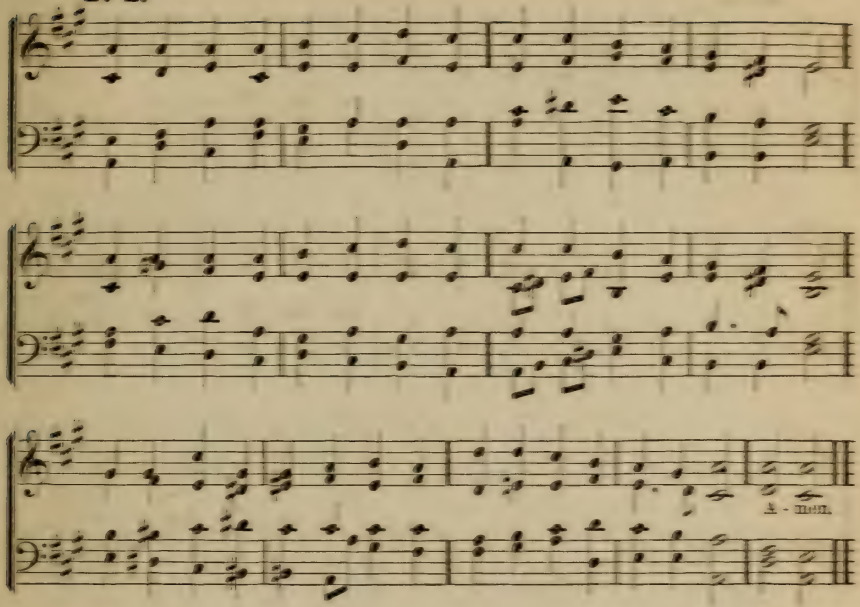


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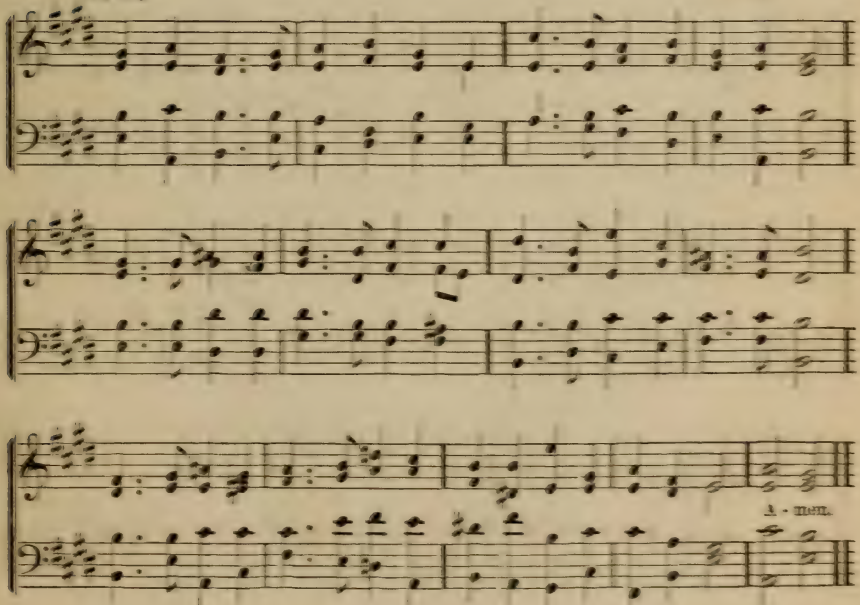
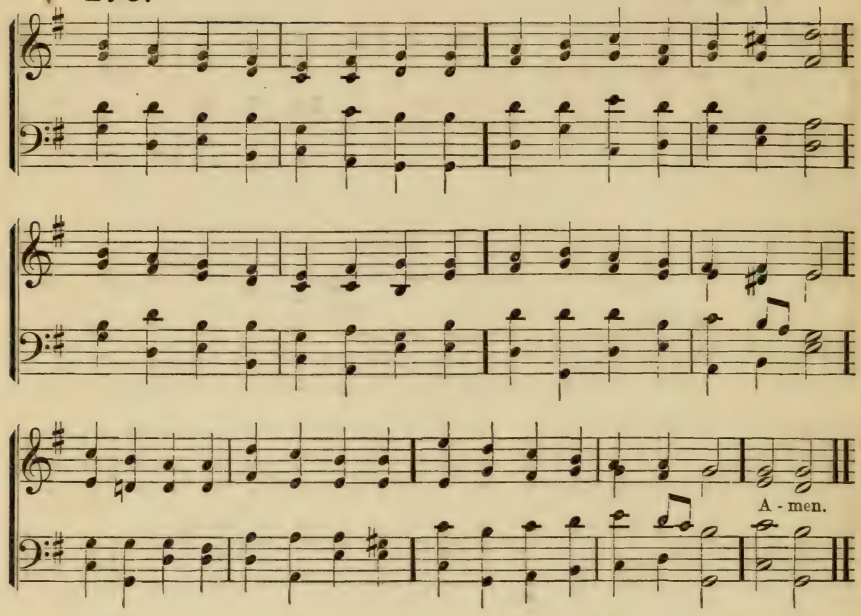


8,7 : 8,7 : 8,7. (Trochaic.)

176.

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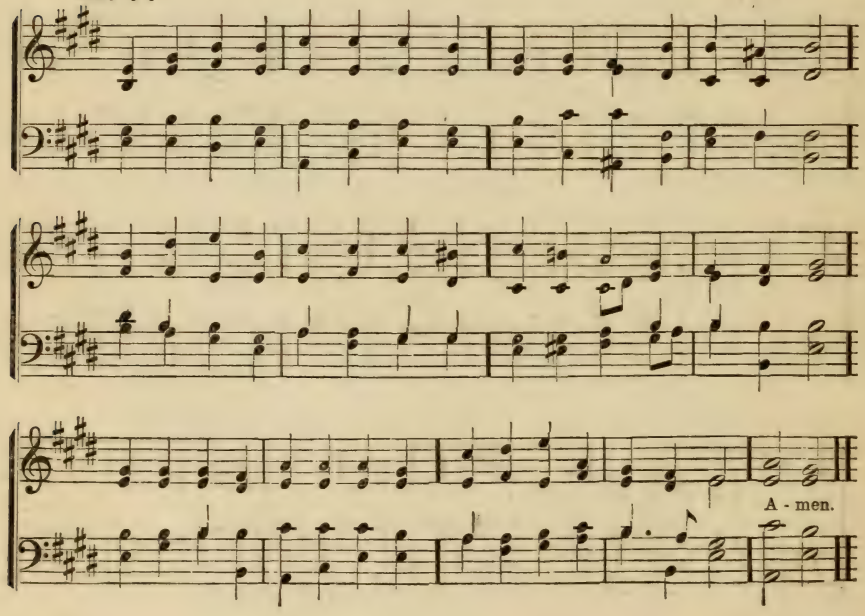

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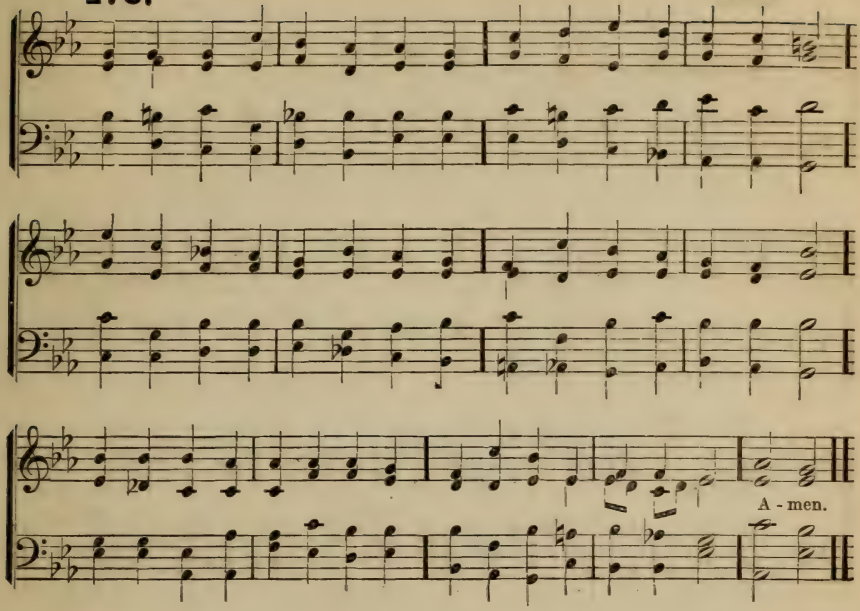


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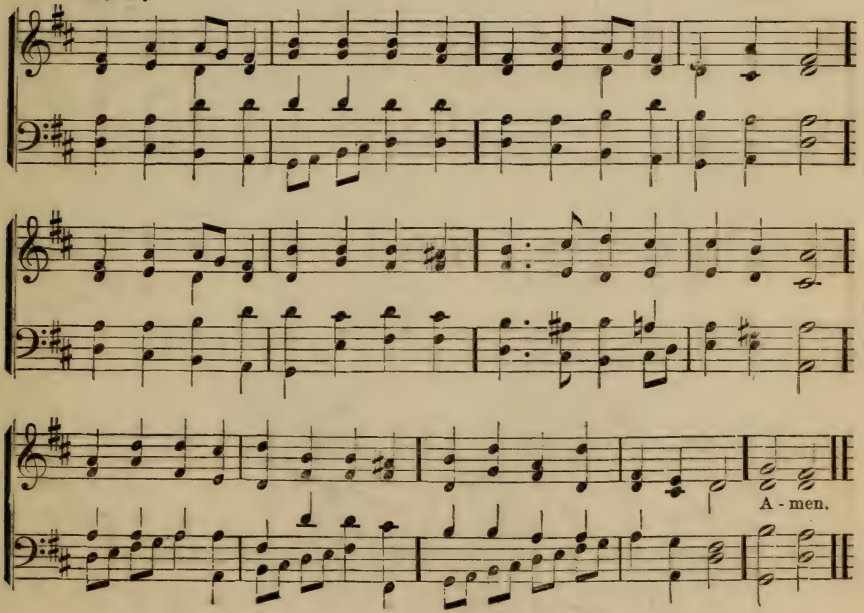
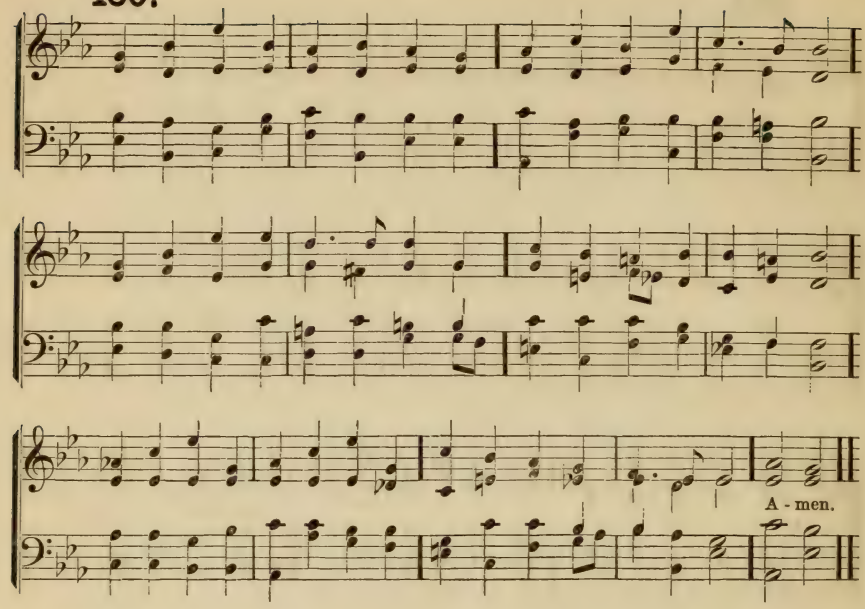
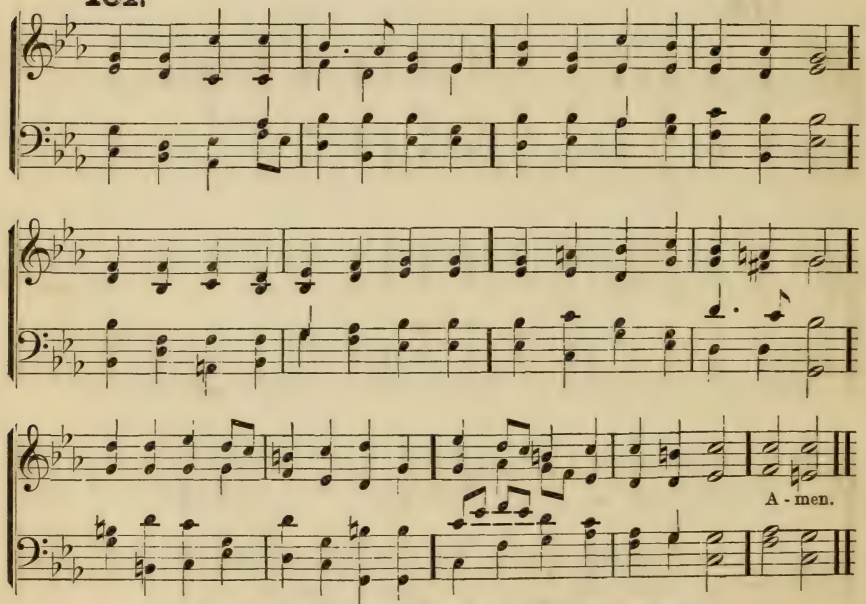


## 180.

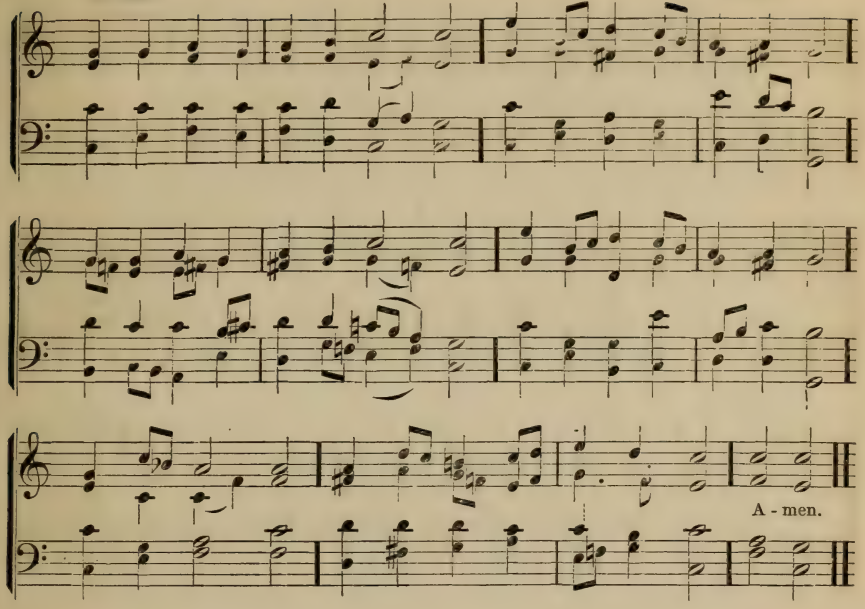



## 181.*




* *For other tunes of this metre, see Nos. 194, 195, 196, and 199.*

182.

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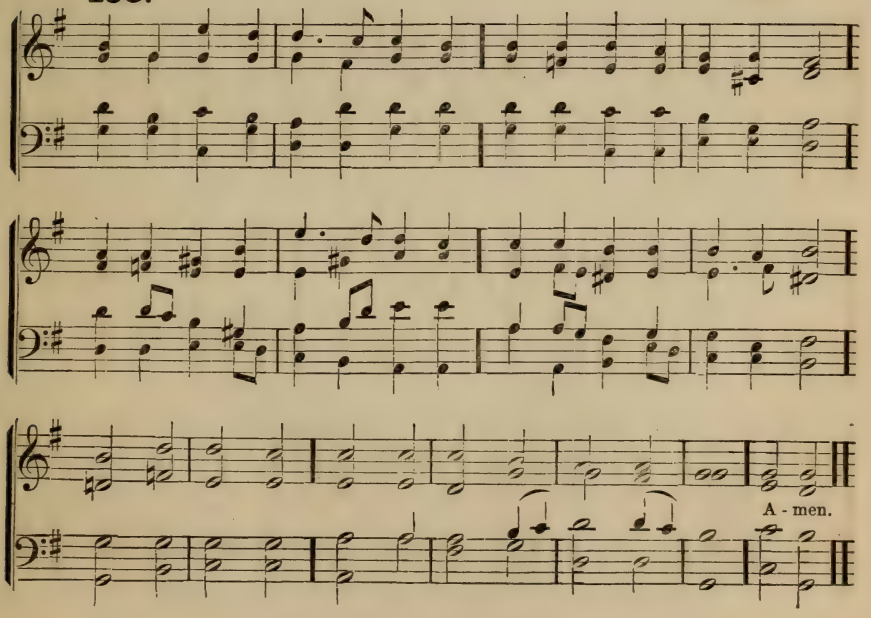
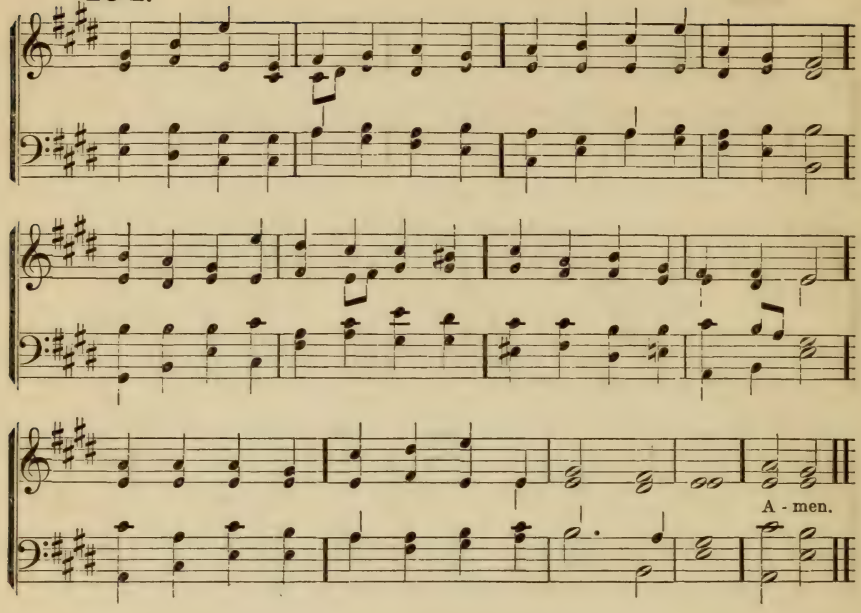


8,7 : 8,7 : 4,7. (Trochaic.)

184.

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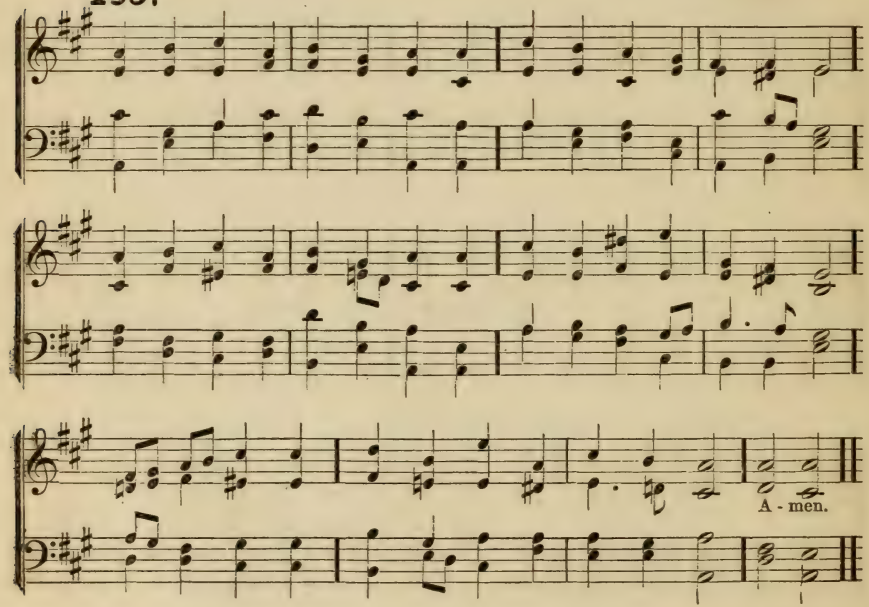

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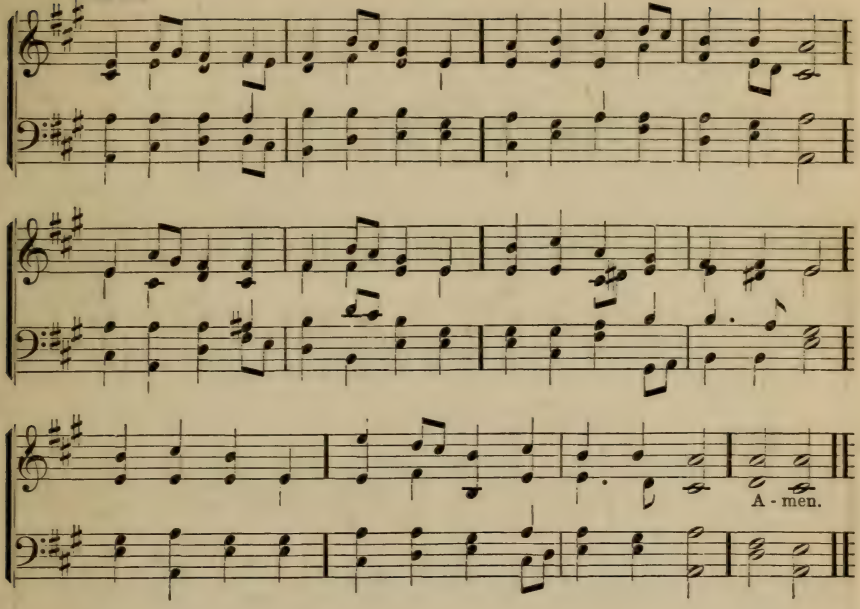
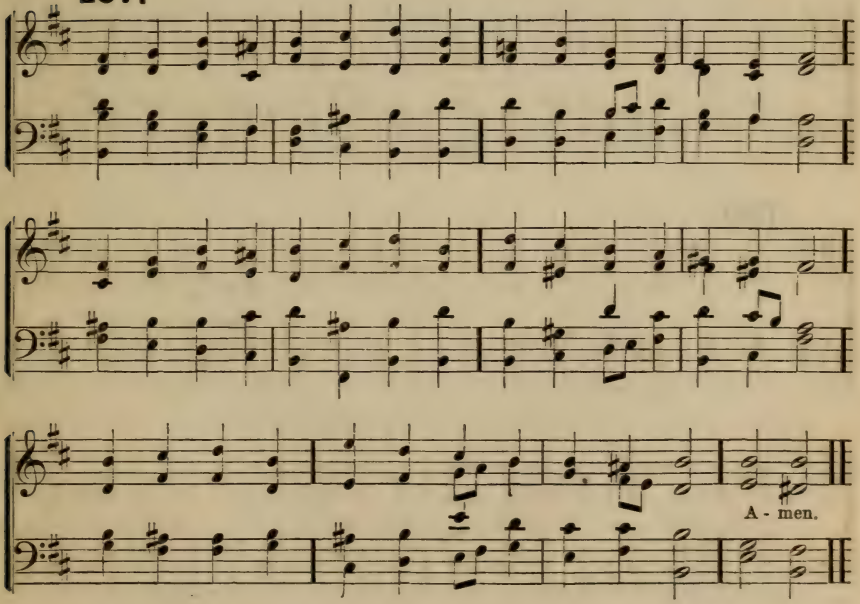



187.



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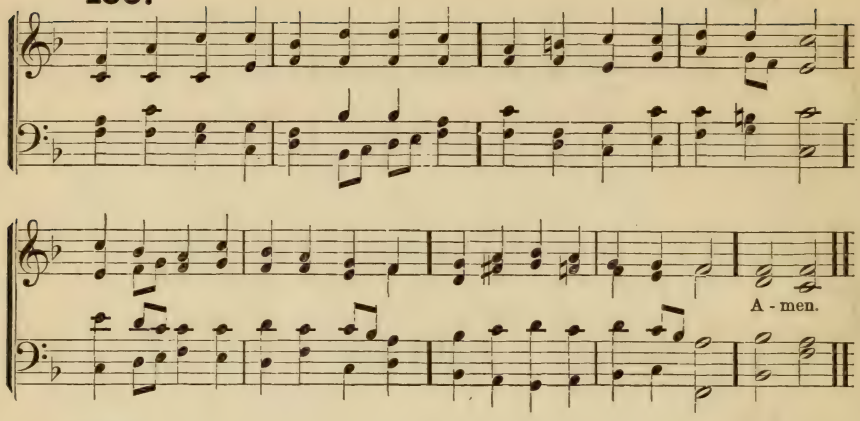


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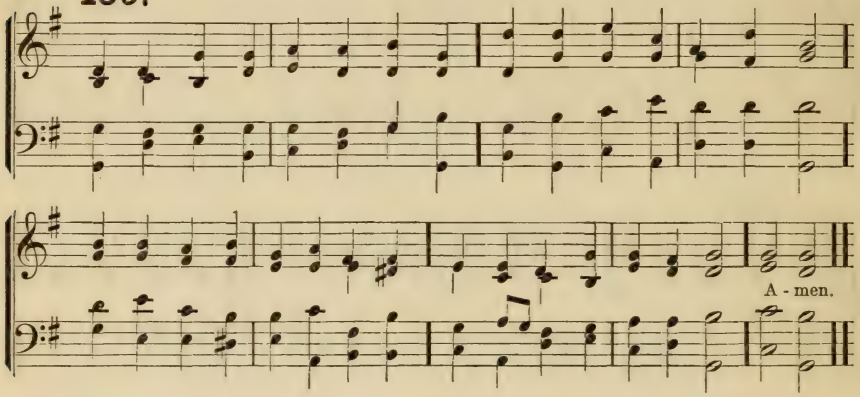
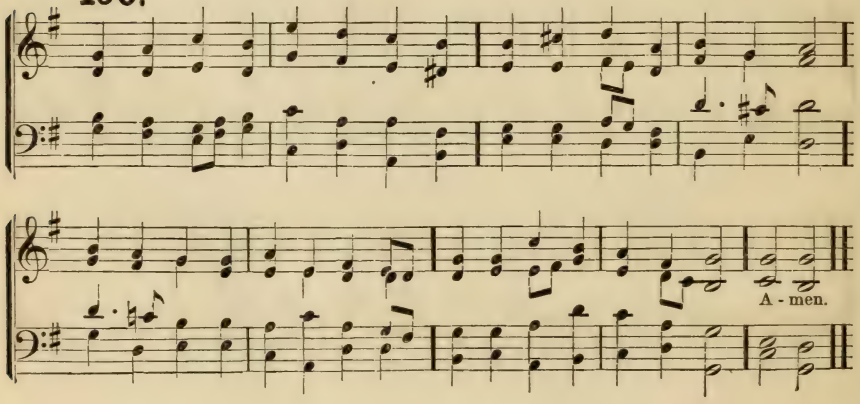
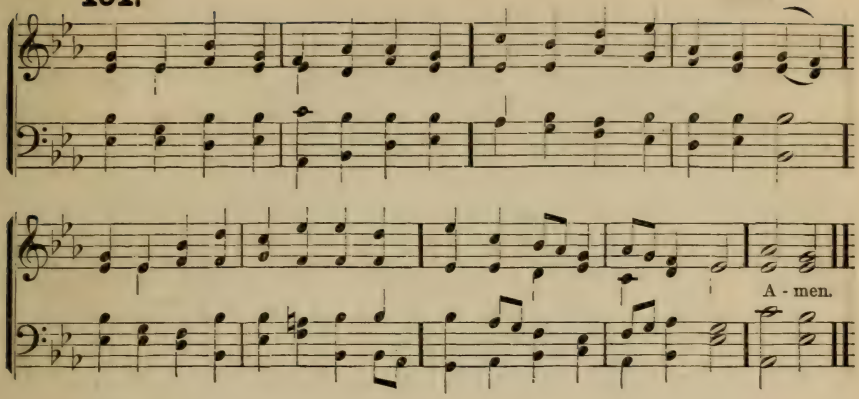


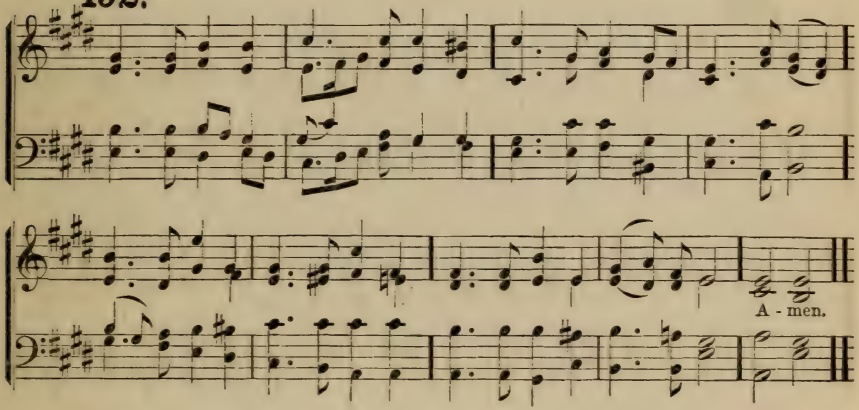

190.



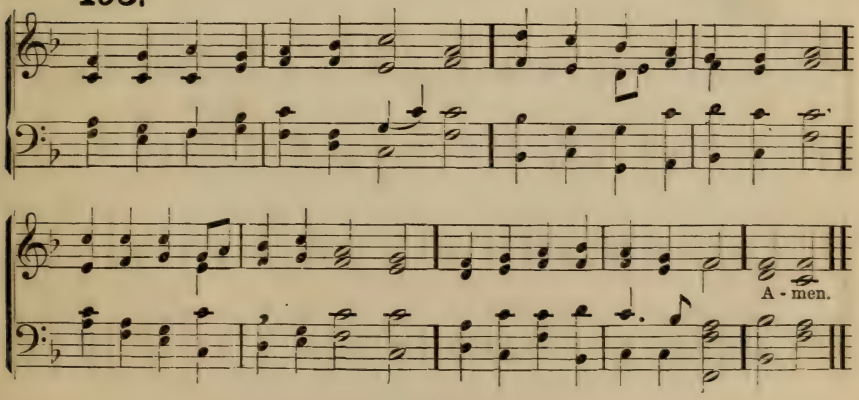
**191.**




**192.**

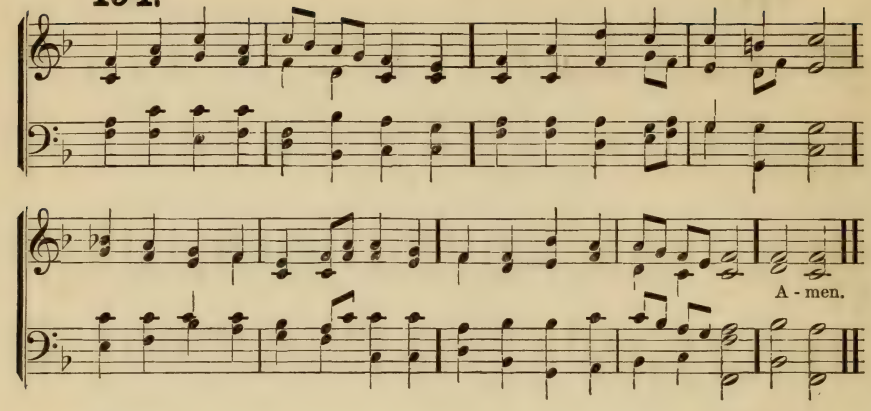



**193.**

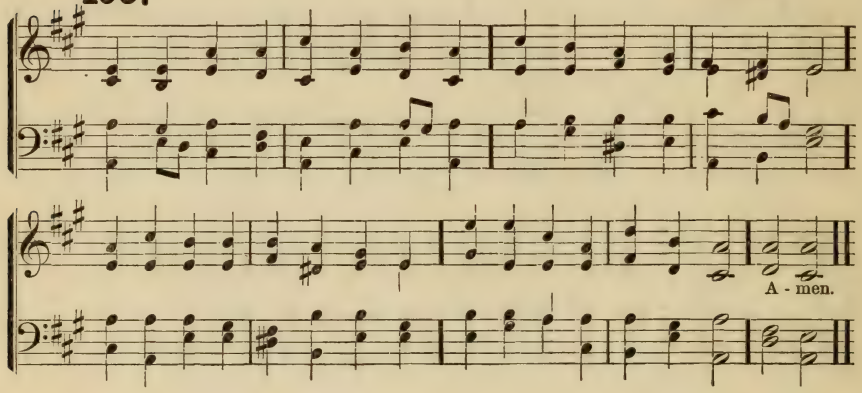


8,7 : 8,7. (Trochaic.)

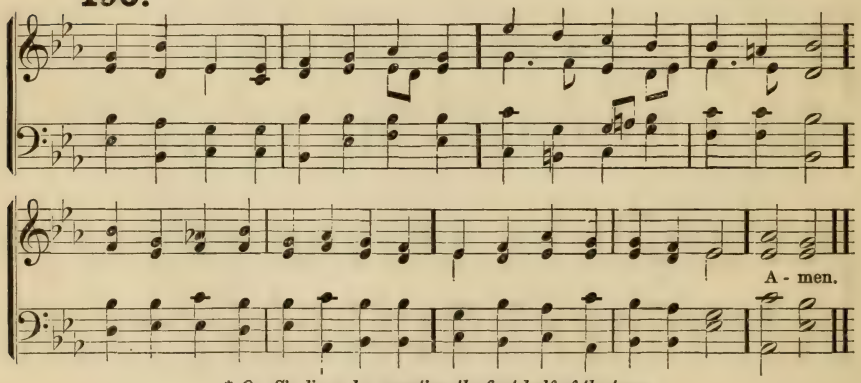
**194.***




**195.***

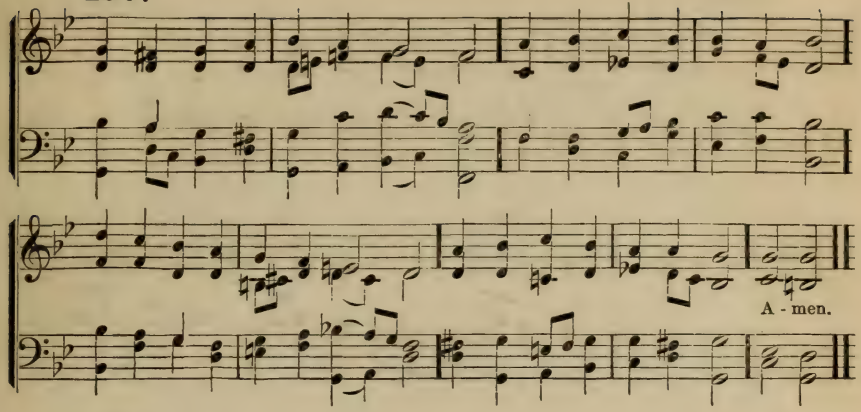



**196.***

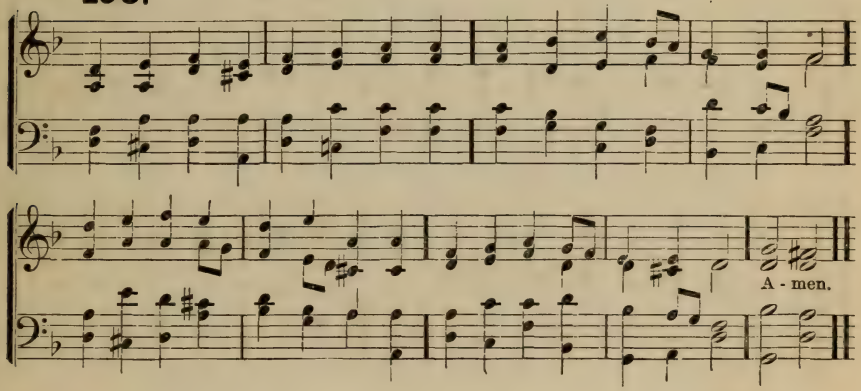



* *Or, Six lines, by repeating the first half of the tune.*

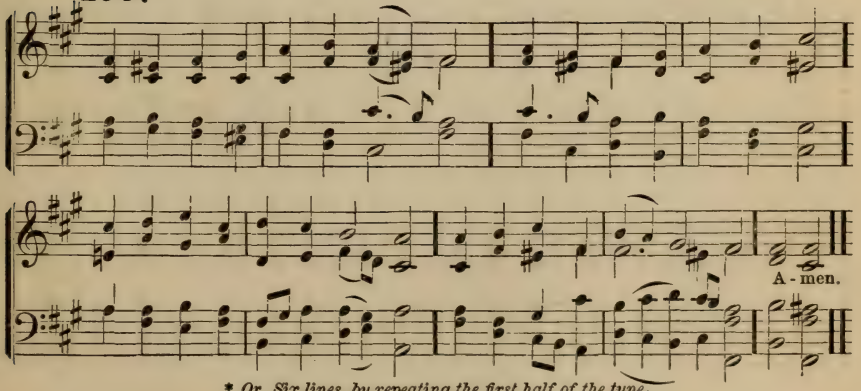
**197.**




**198.**



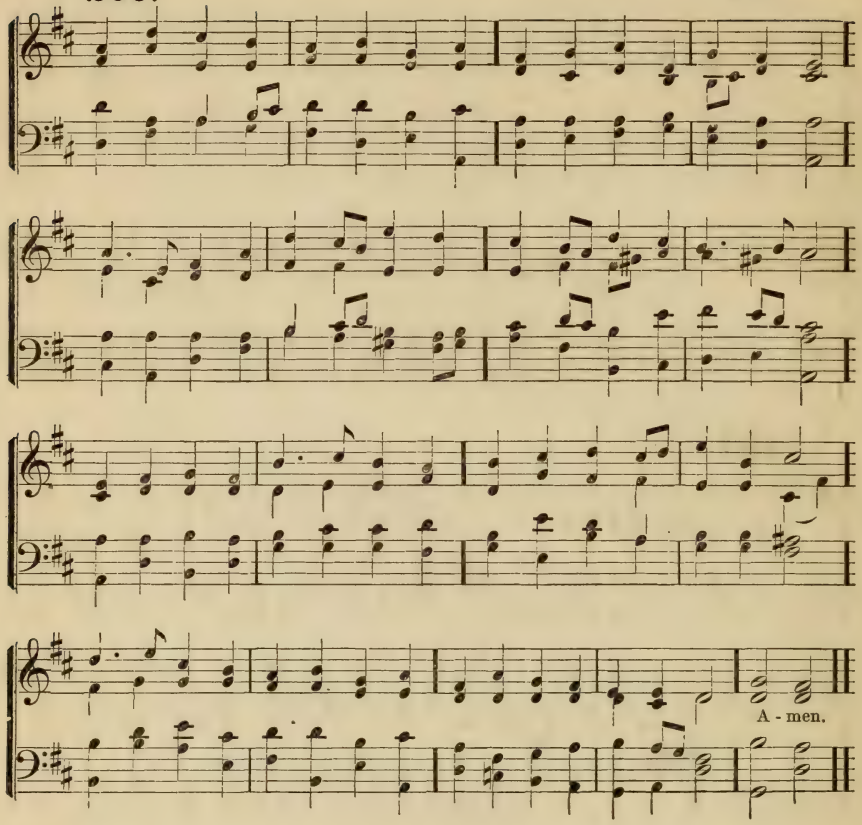

**199.***



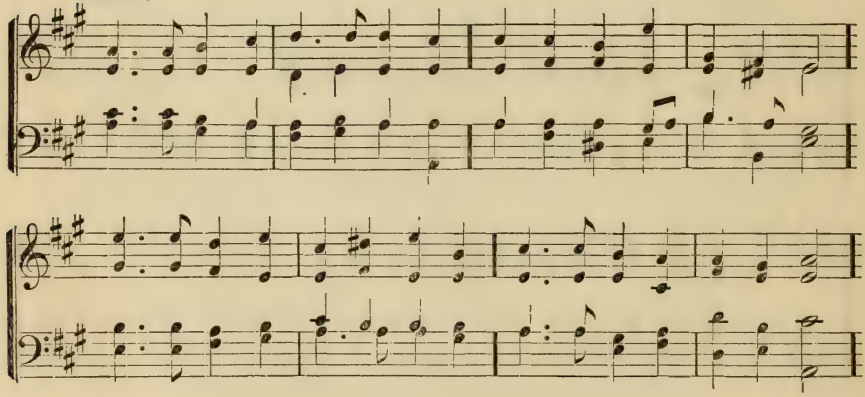

* *Or, Six lines, by repeating the first half of the tune.*

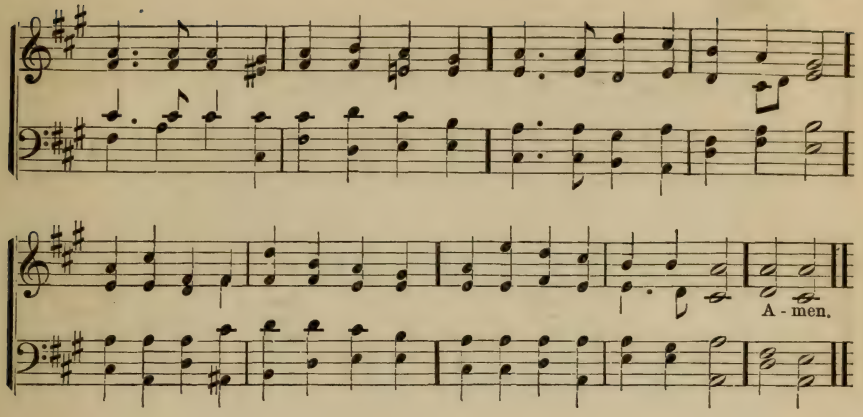
8,7 : 8,7 : 8,7 : 8,7. (Trochaic.)

## 200.




## 201.



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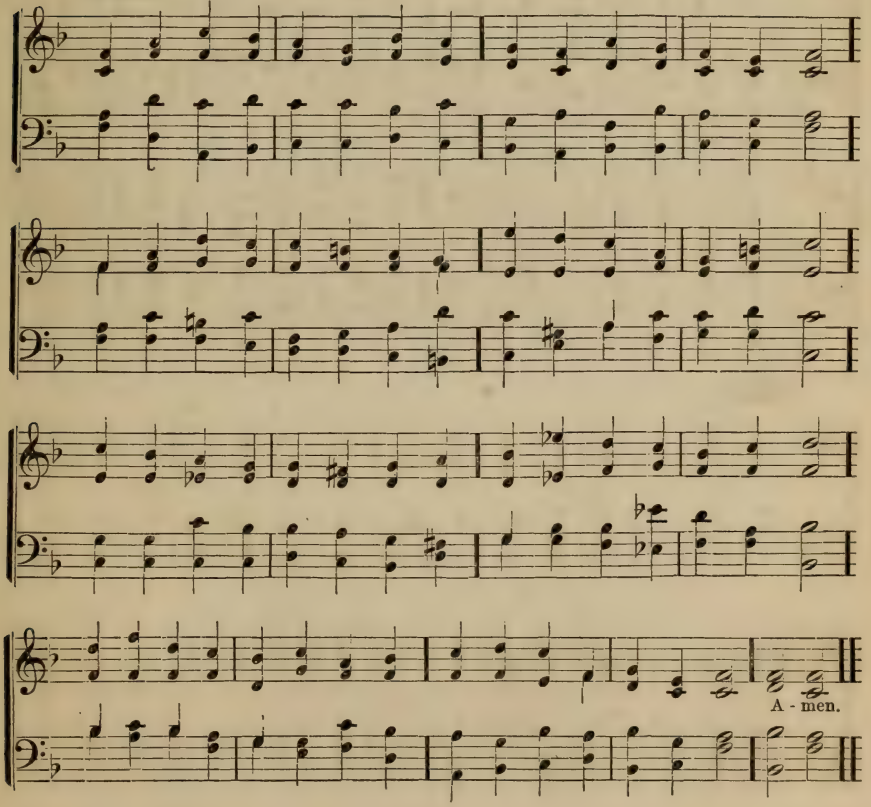
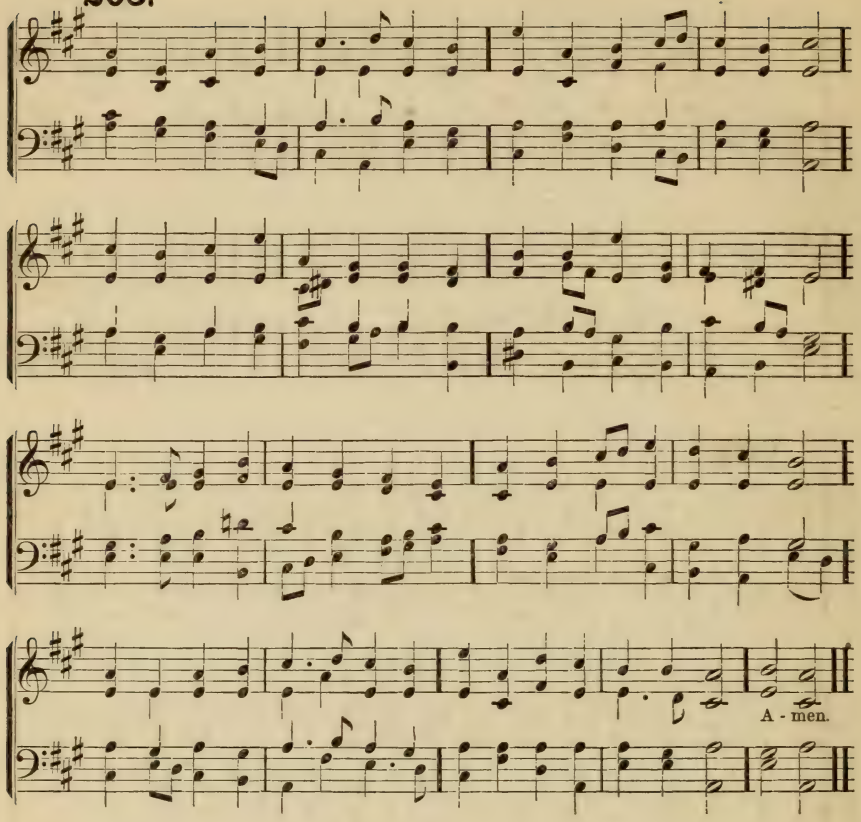


8,7:8,7:8,7:8,7. (Trochaic.)

## 203.

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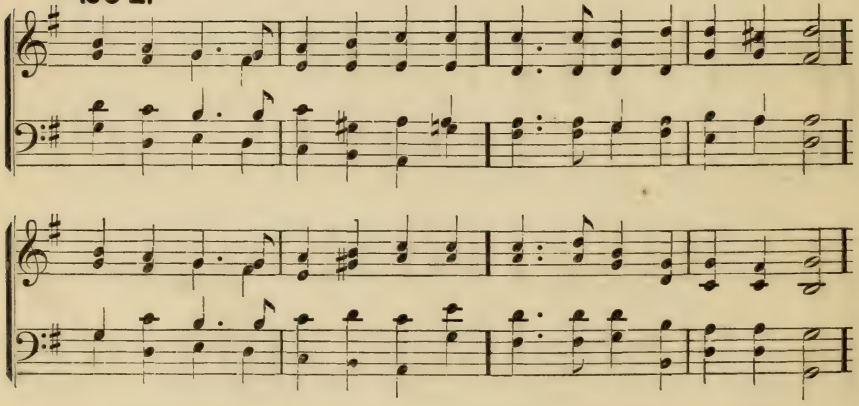

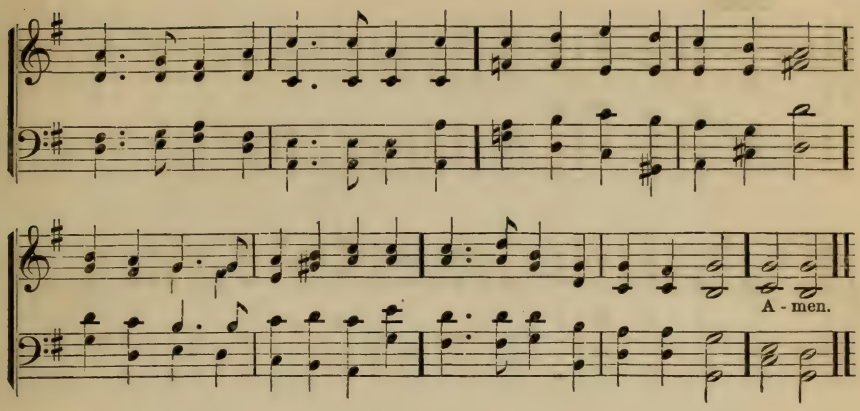


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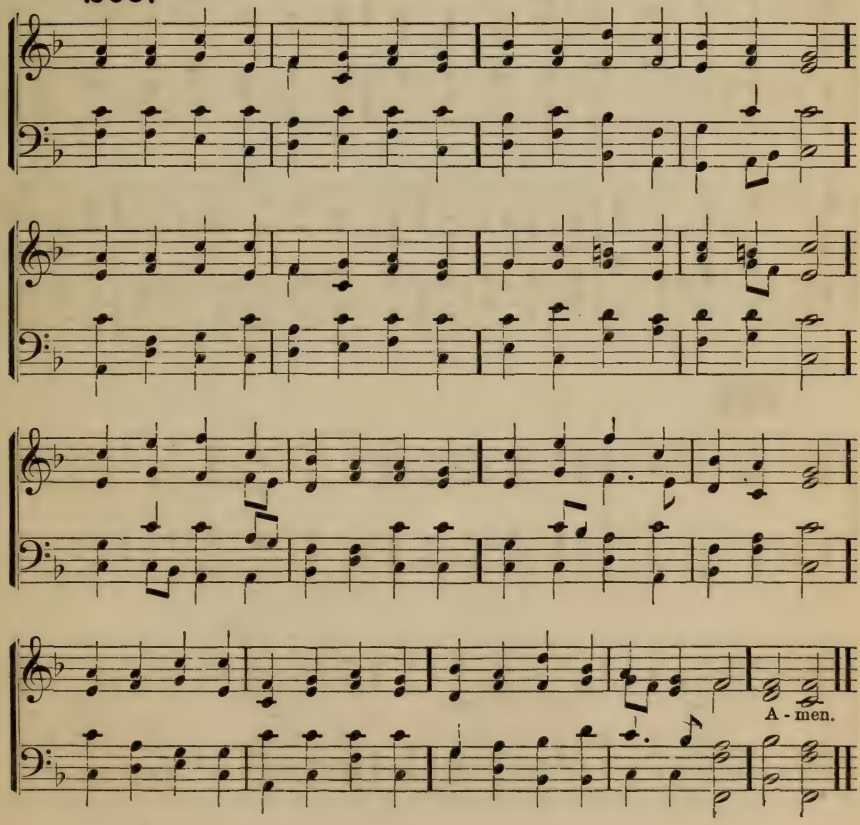
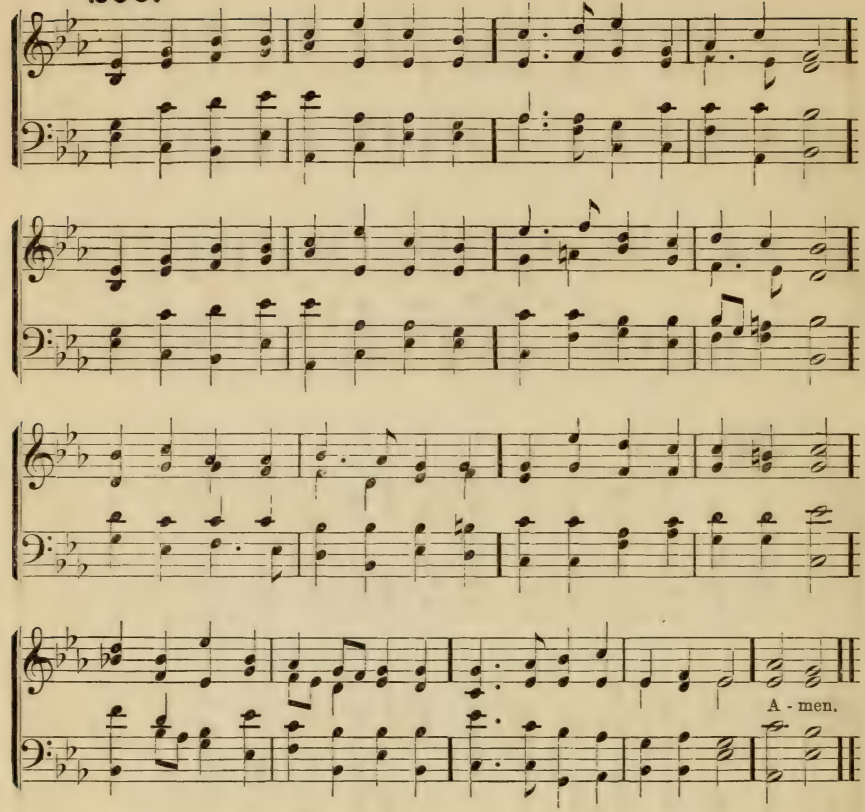


8,7:8,7:8,7:8,7. (Trochaic.)

206.

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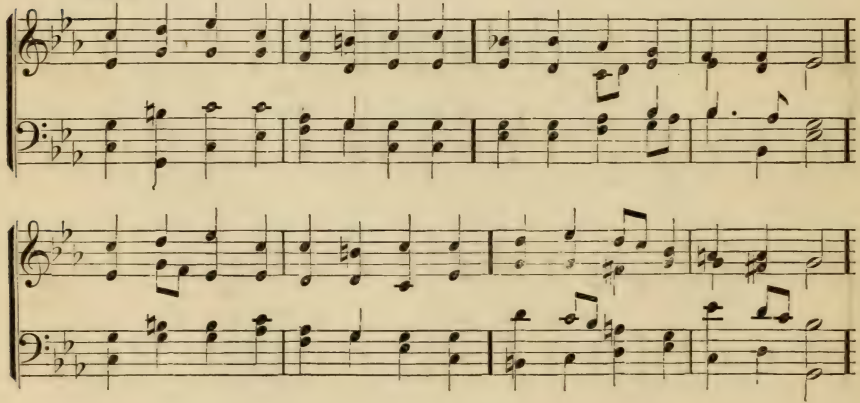

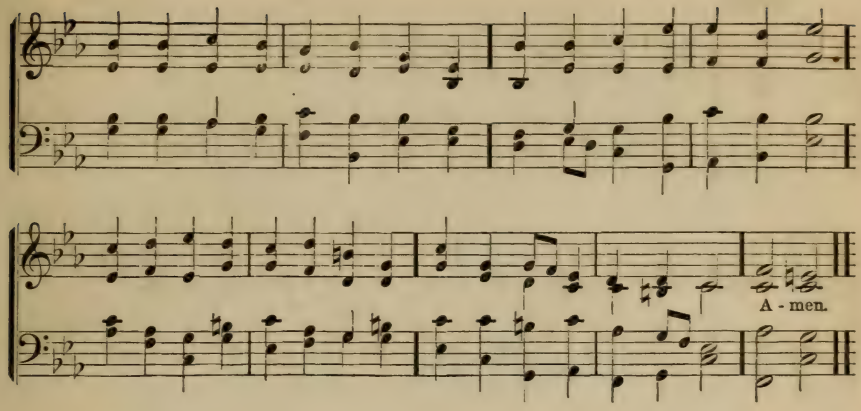


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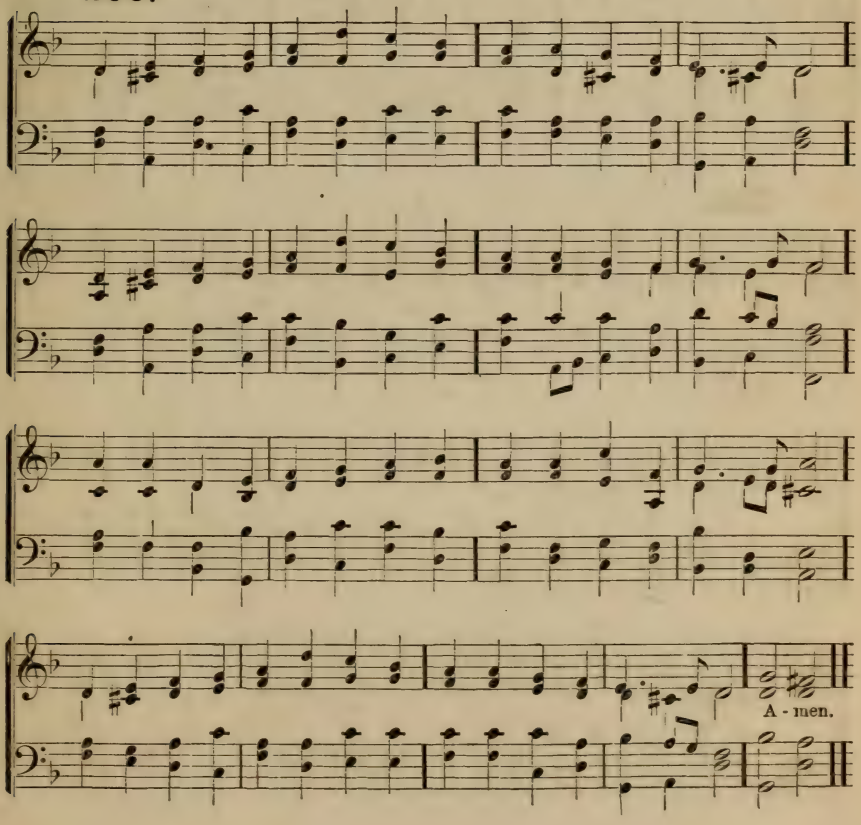

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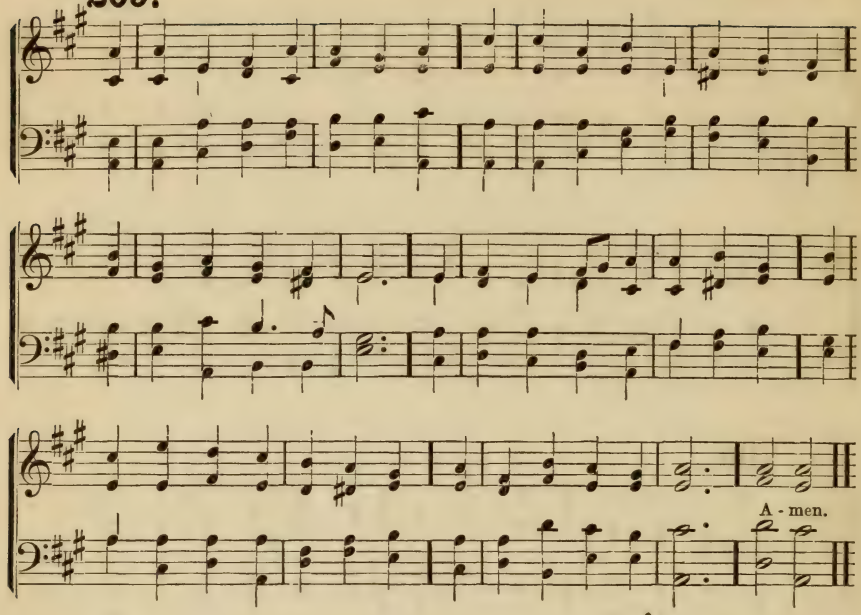


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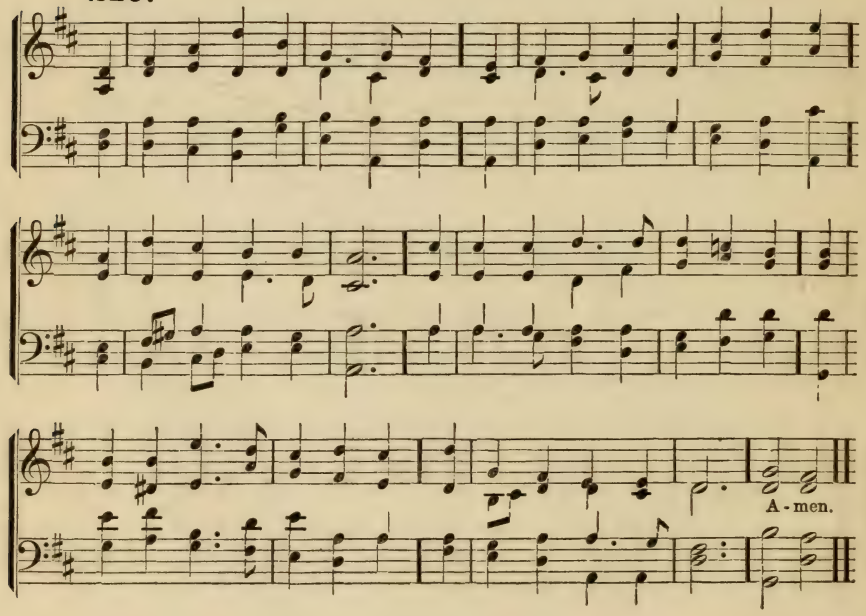

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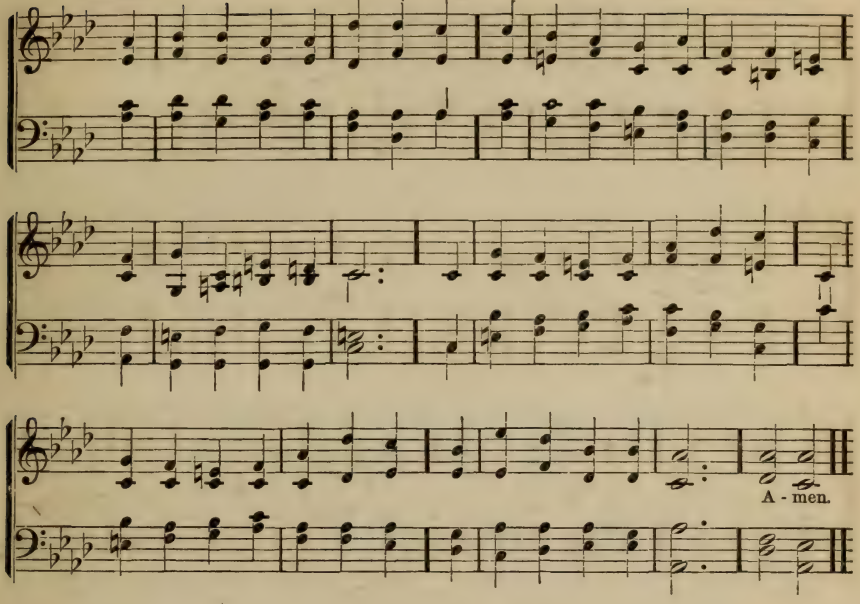


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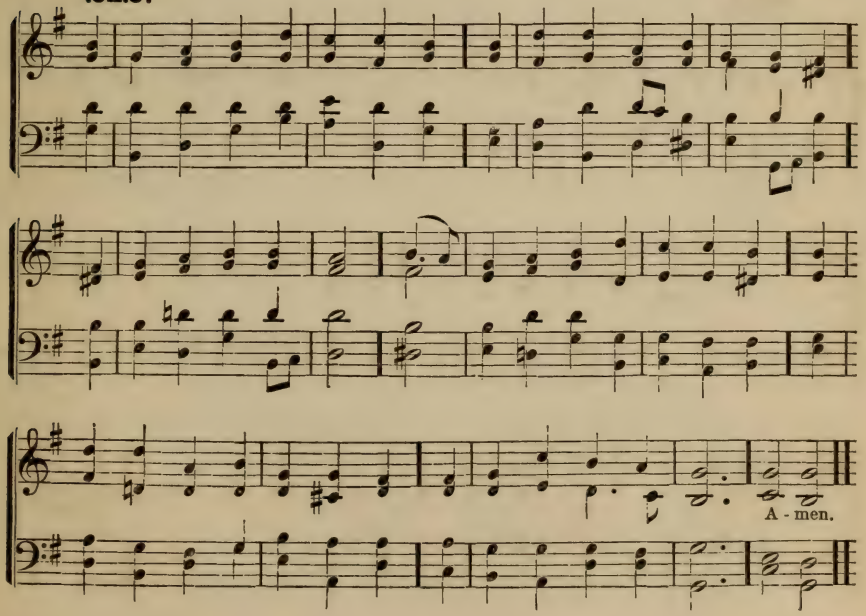
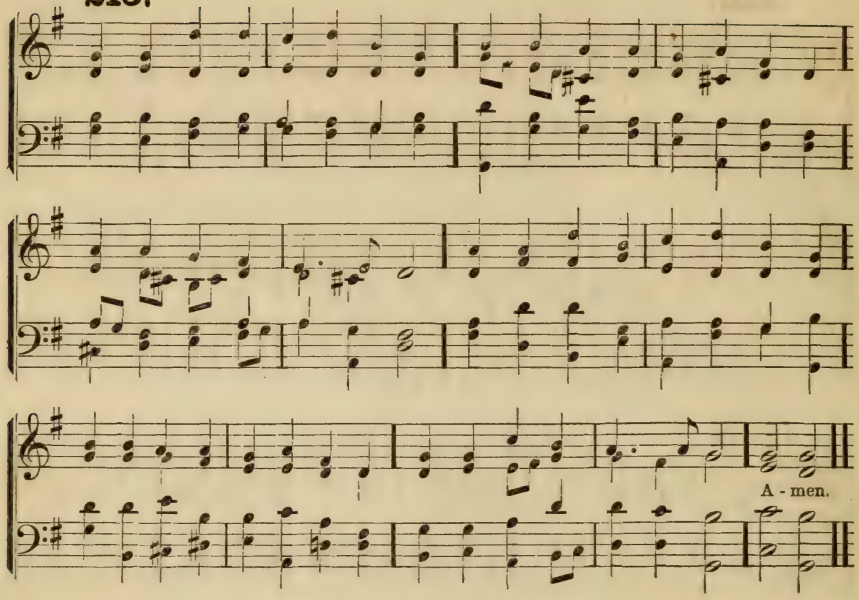


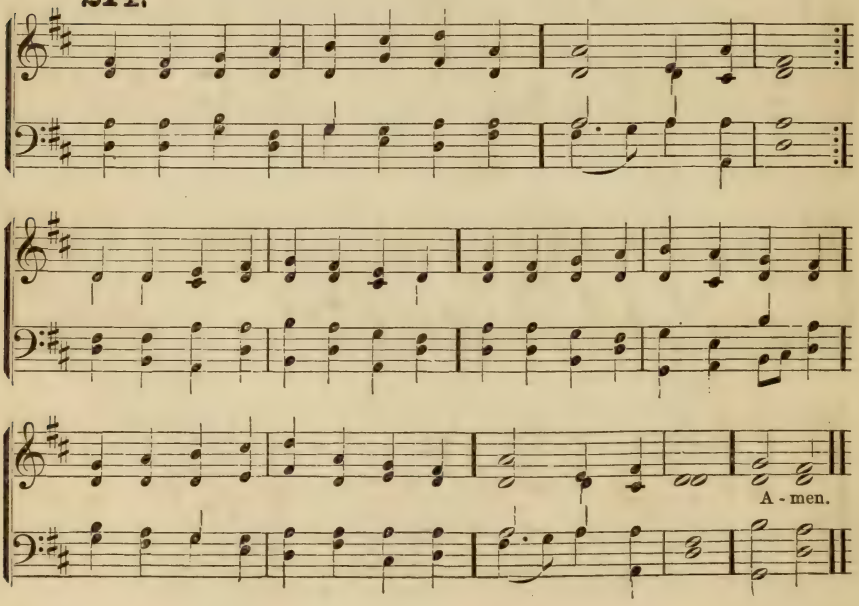
8,8,7 : 8,8,7. (Trochaic.)

213.

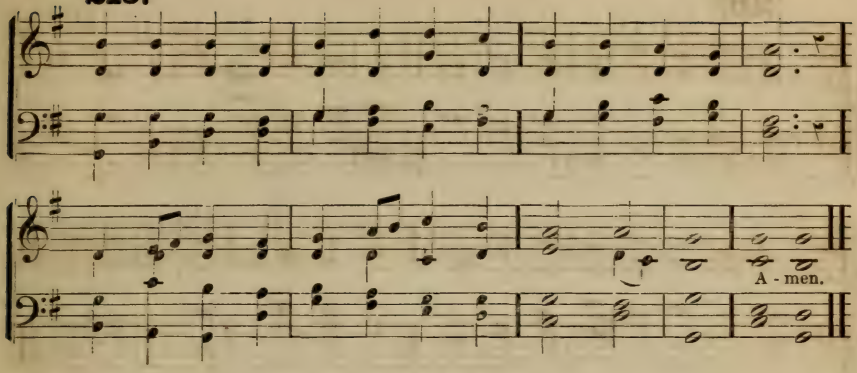



8,4 : 8,4 : 8,8,8,4. (Trochaic.)

214.

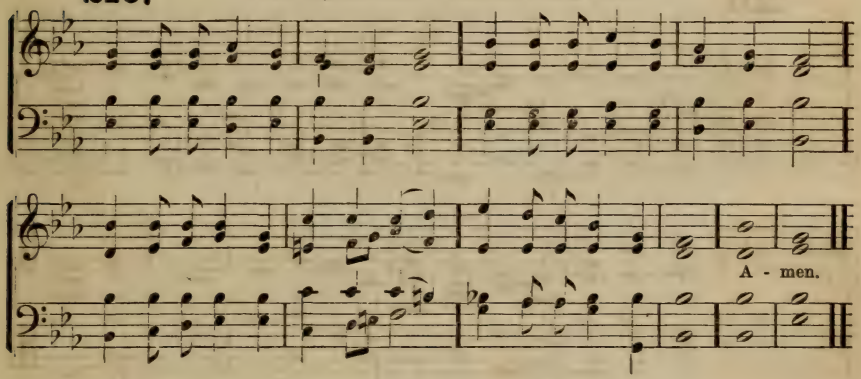


**215.**

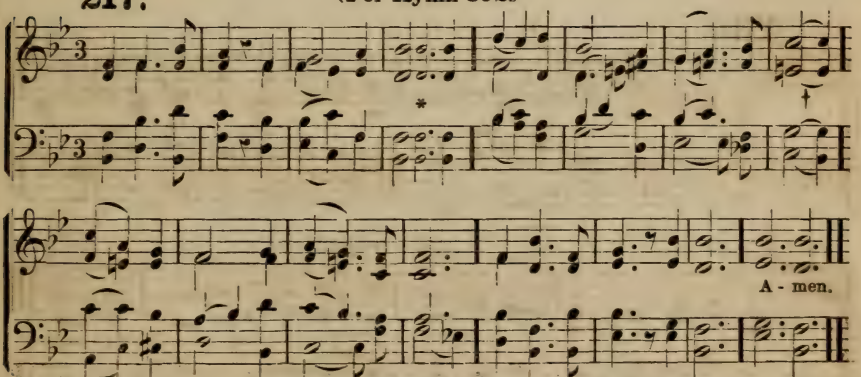



8,8,8,6.

**216.** (For Hymn 392, "Just as I am," &c.)

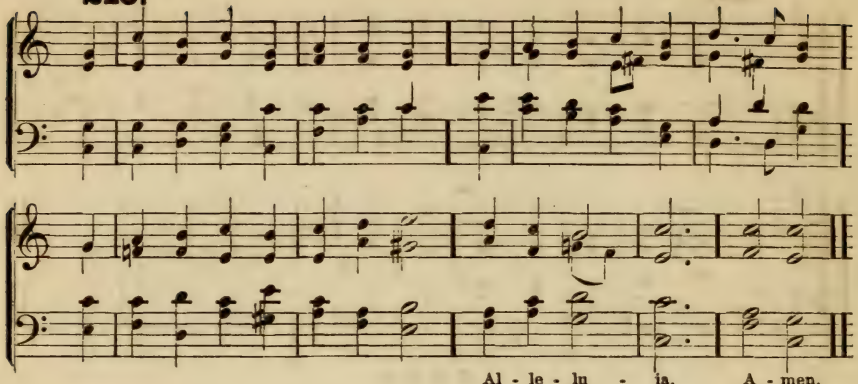



**217.** (For Hymn 392.)

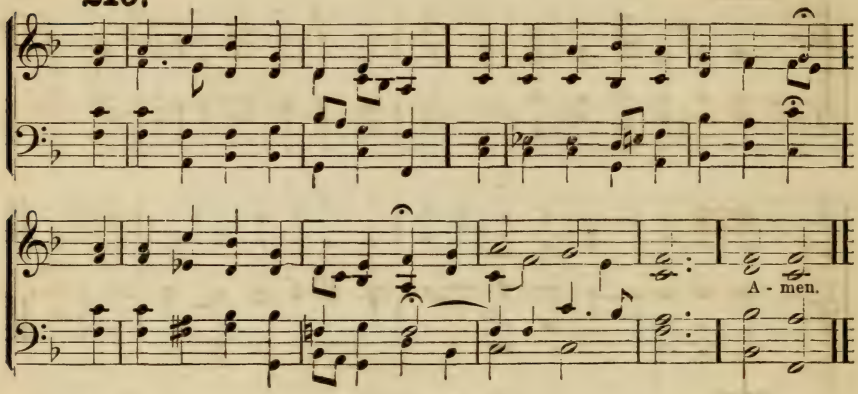



* *In verses 1 and 4, sing the small dotted half-note, omitting the* TIES *in the following measure.*
† *In verses 1, 3, 4, 6, and 7, observe the ties in this measure, and* OMIT *in the following.*

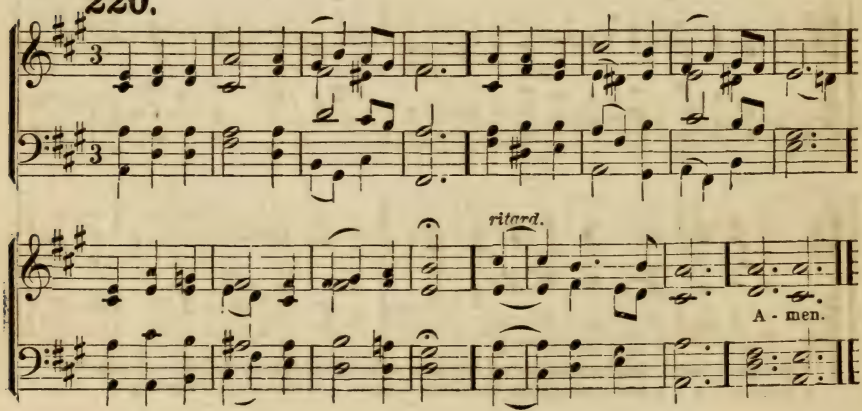
**218.**




**219.**




**220.**



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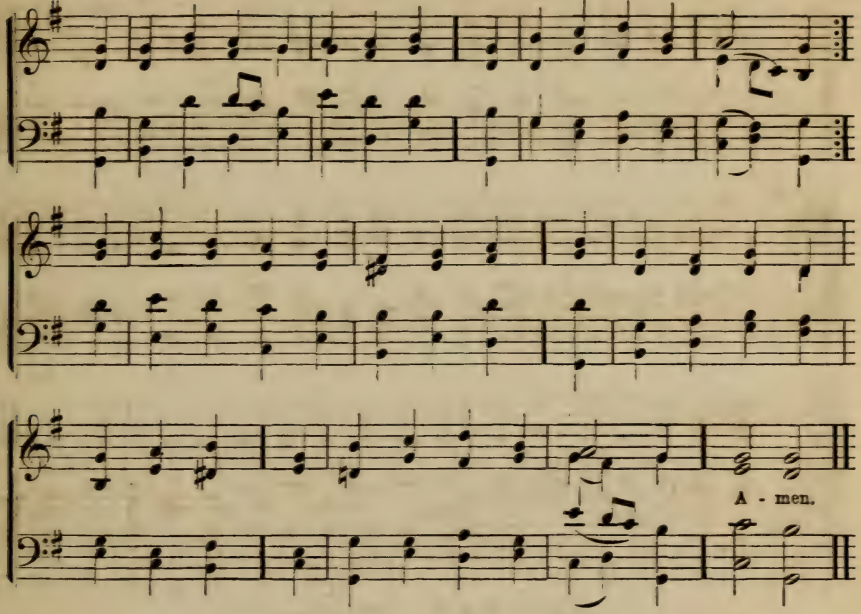
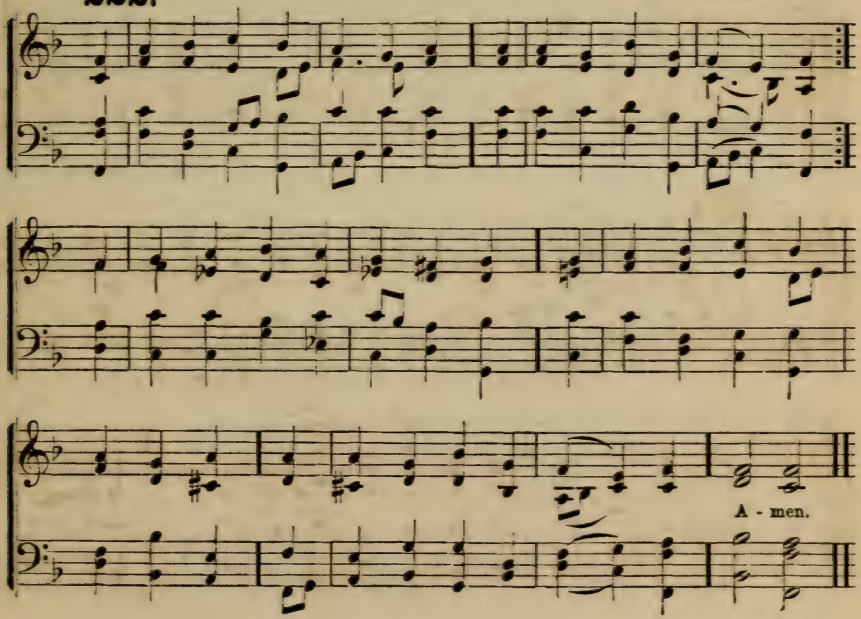
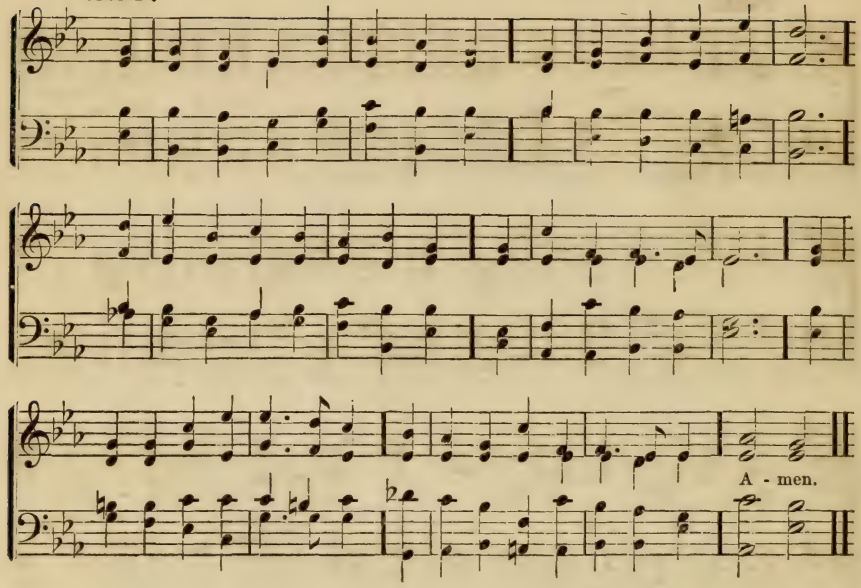



222.



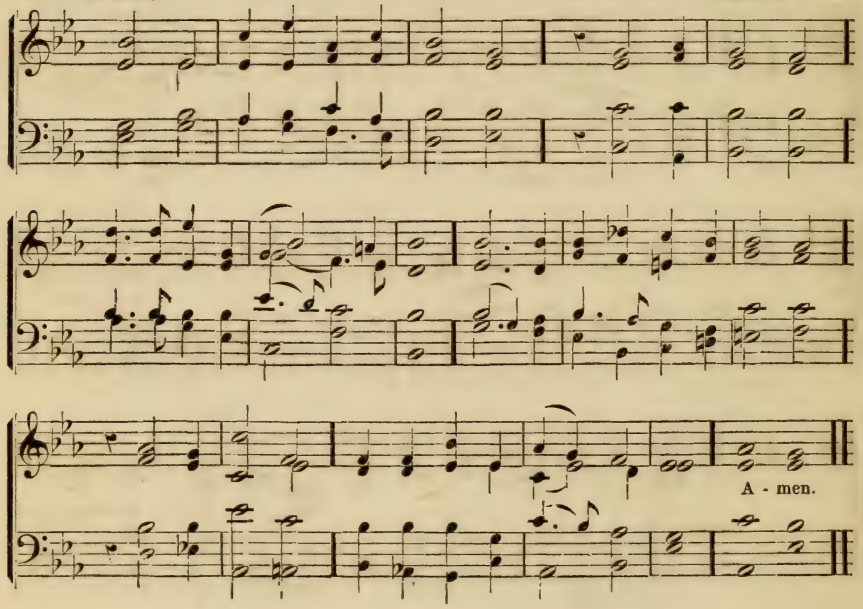
8,6 : 8,6 : 8,8. (Iambic.)

223.

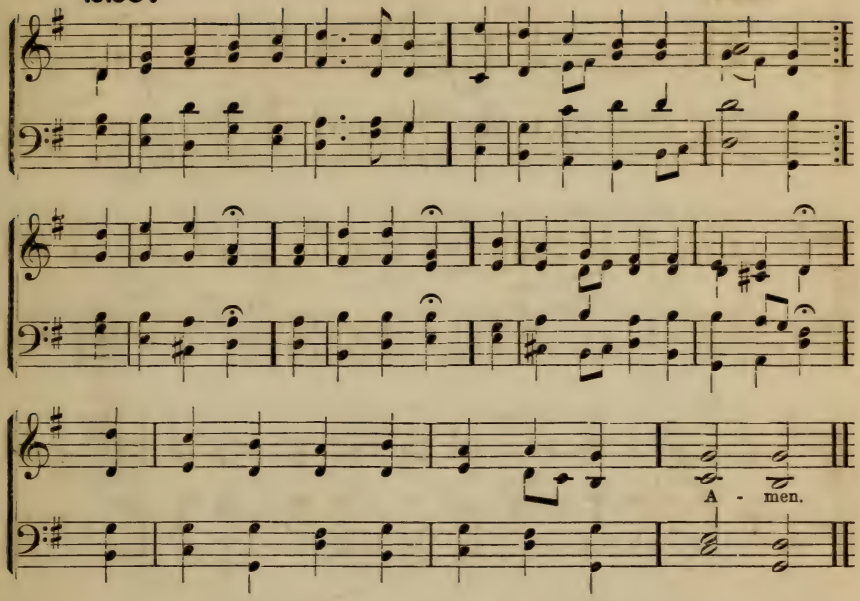



8,4,7 : 8,4,7. (Trochaic.)

224.

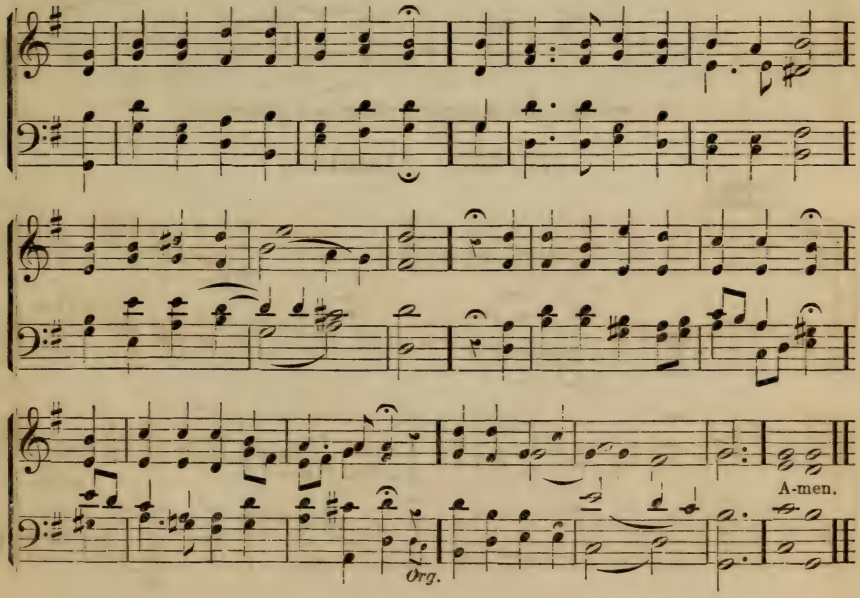


**225.**



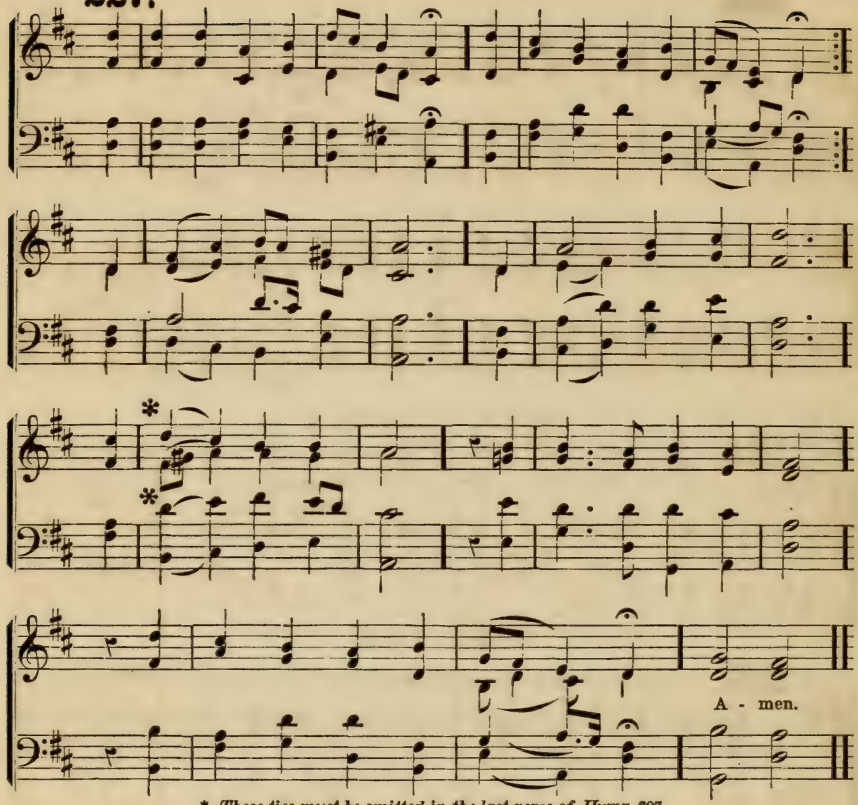

8,8,6:8,8,6.

**226.** (Written expressly for Hymn 109, "*To him who for our sins was slain.*")



8,7 : 8,7 : 5,5,5,6,7. (Iambic.)

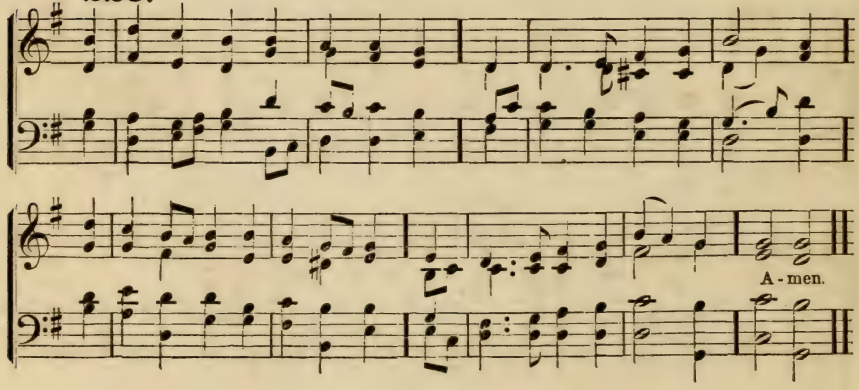
227.




* *These ties must be omitted in the last verse of Hymn 397.*

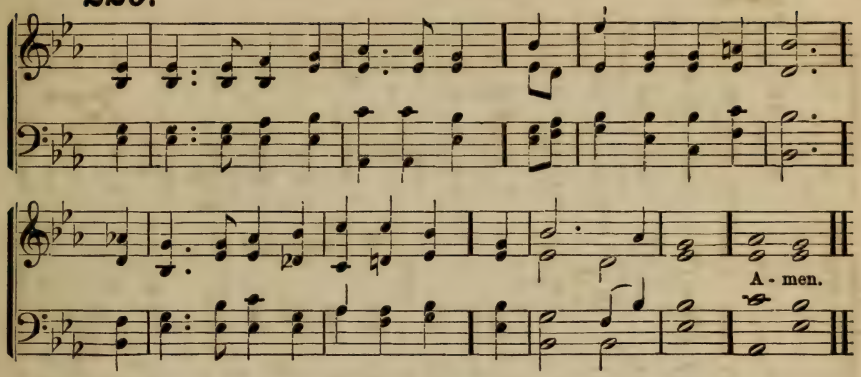
8,7 : 8,7. (Iambic.)

228.



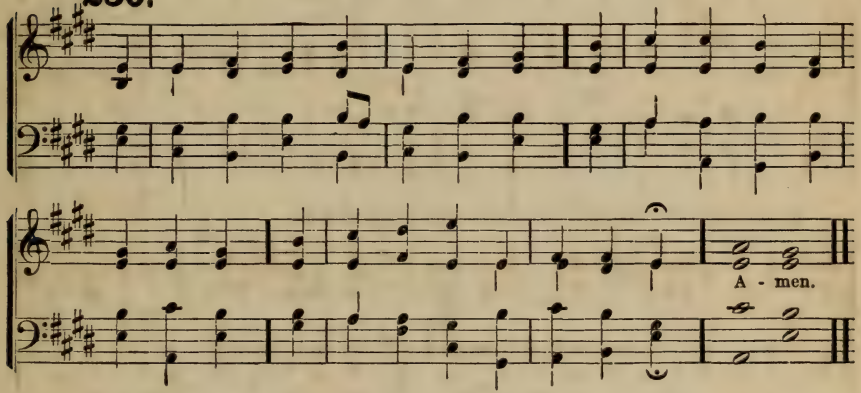
8,6:8,4. (Iambic.)

229.



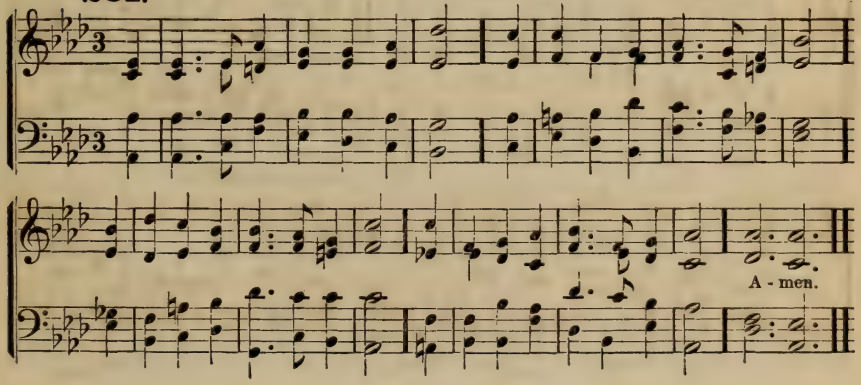

8,8,8. (Iambic.)

230.




8,8,8,8. (Dactylic.)

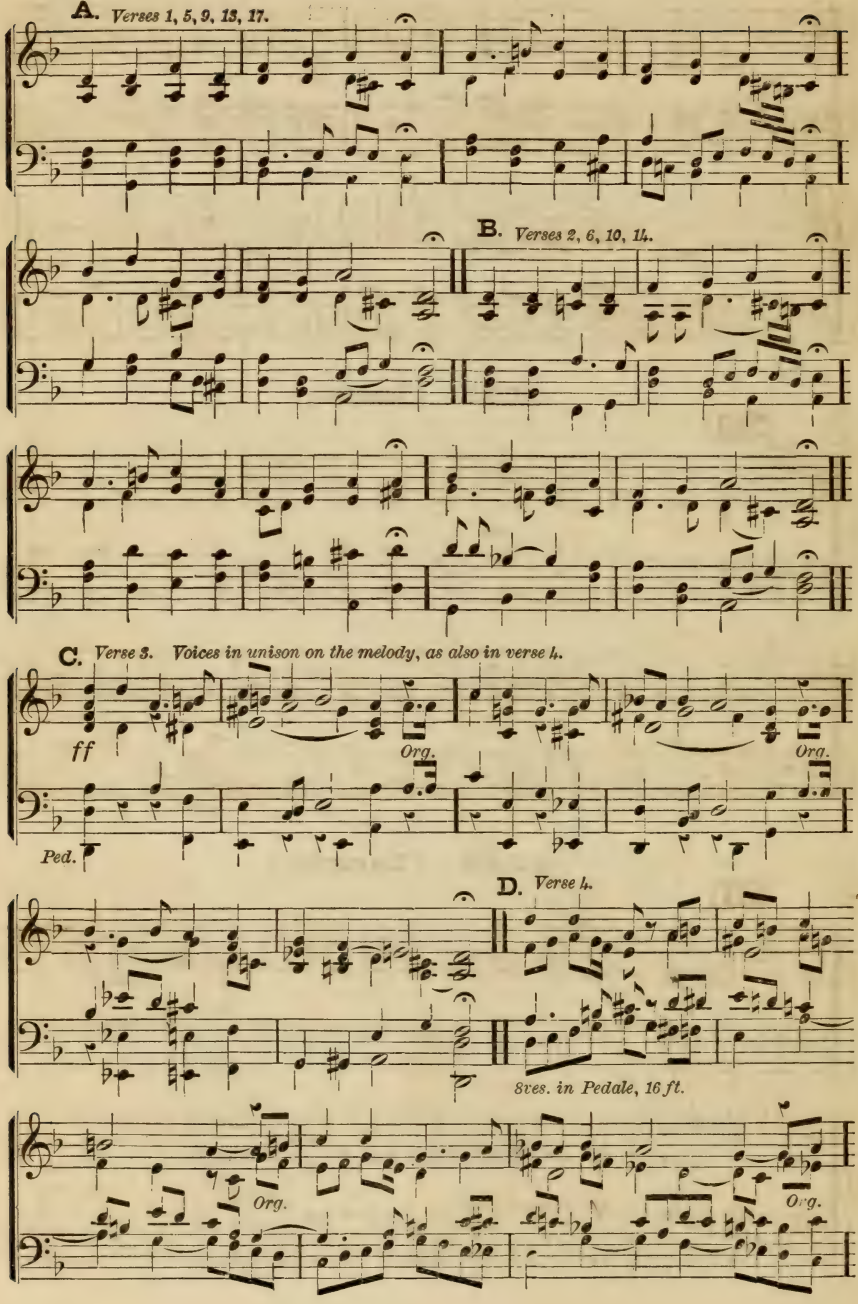
231.

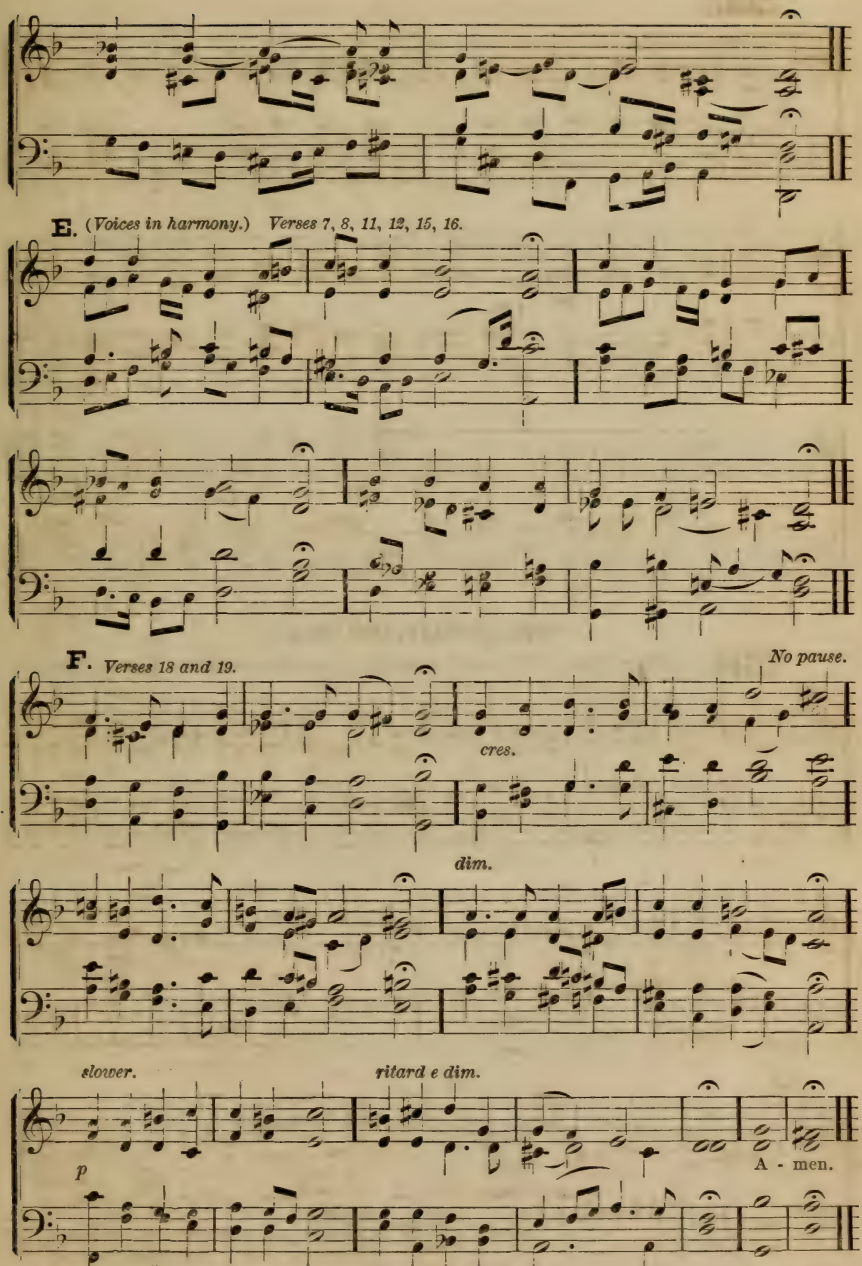


# 232.

## 8,8,8. (Trochaic.)

(For Hymn 483, "Day of Wrath.")

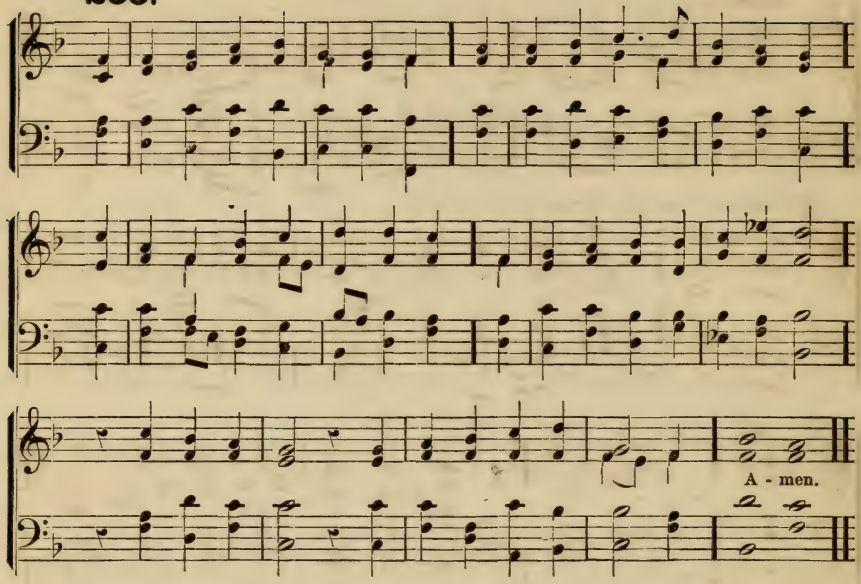





NOTE. *If it should be desired to shorten this Hymn, it would be well to pass from verse 9 to verse 18. It is also suggested to mark the verses in the Hymnal A, B, C, etc., according to the indications given above.*

8,8,8,8:4,7. (Iambic.)

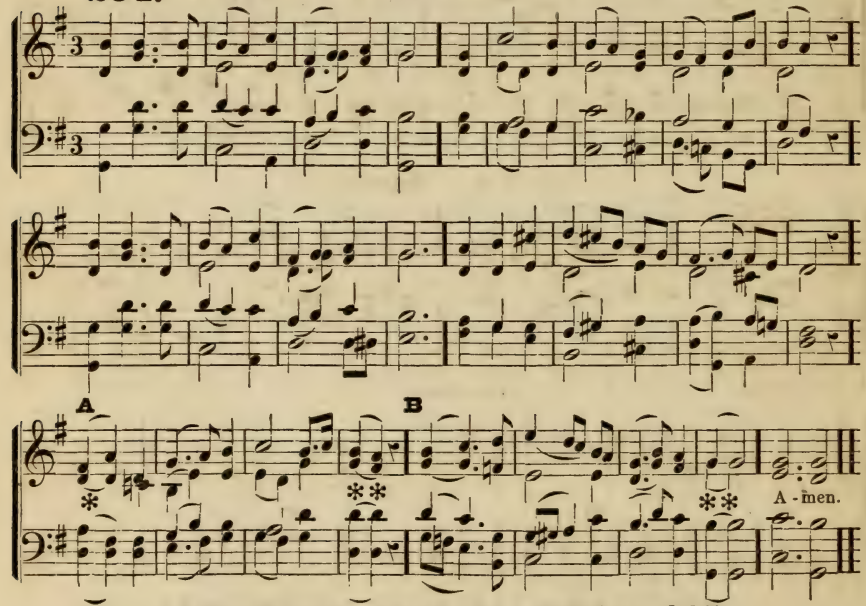
## 233.




8,8, or 8,8:8,8:8,8.

## 234.

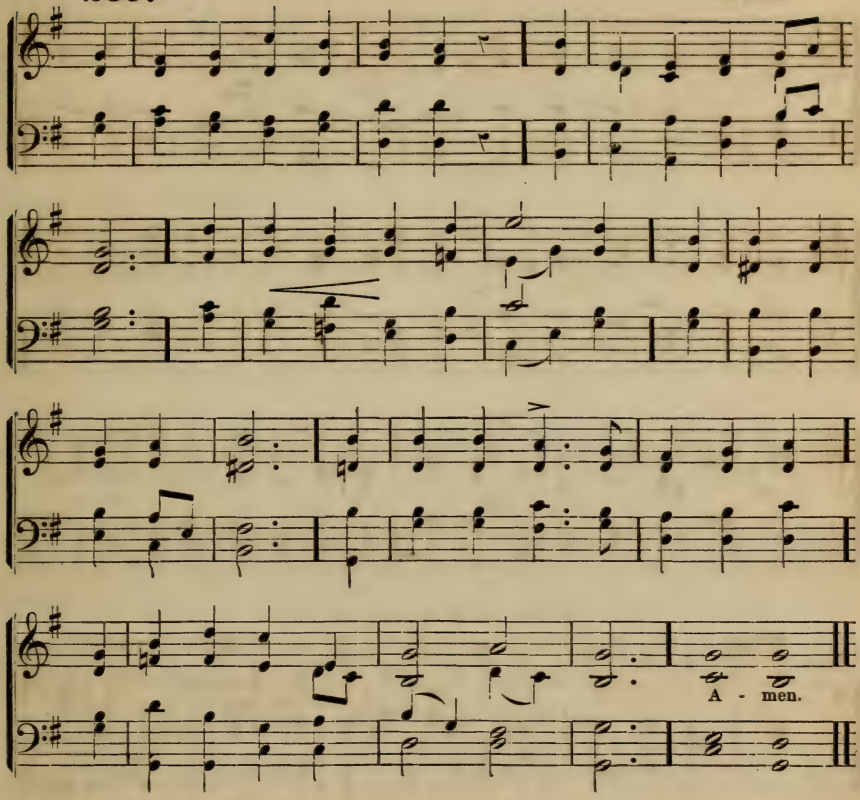
(For Hymn 137; and, omitting ties **A** and **B**, for Hymn 375.)




* *In Hymn 137, last verse, observe these ties, and omit those marked* **.

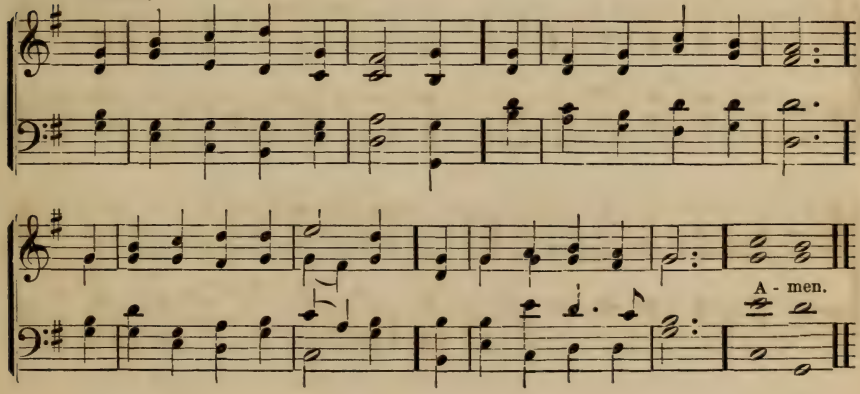
7,6:7,6:8,8. (Iambic.)

235.



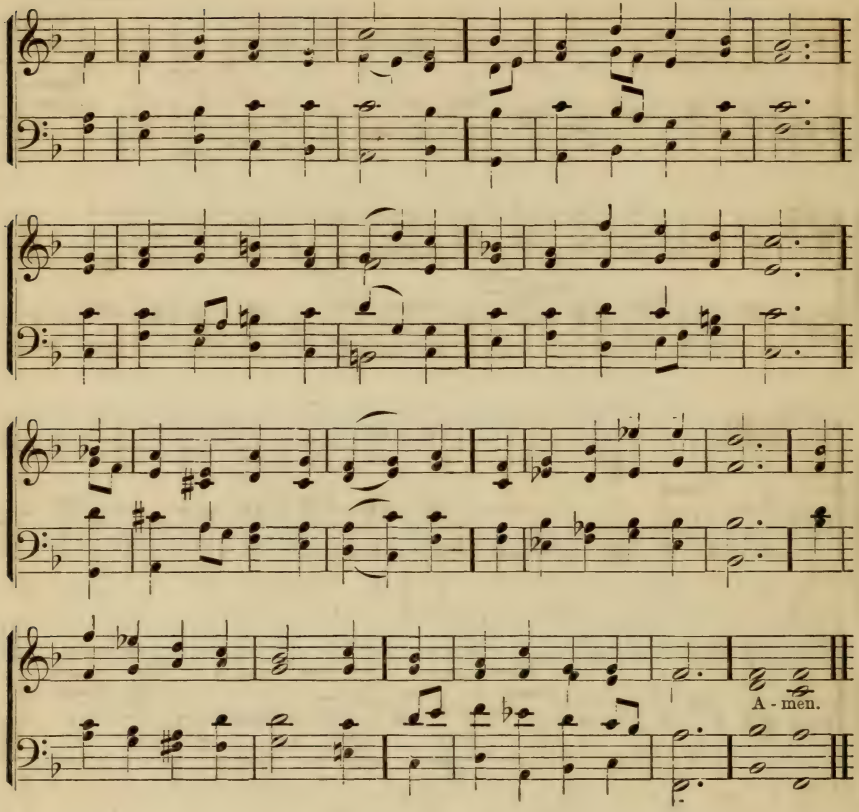

7,6:7,6. (Iambic.)

236.



7,6 : 7,6 : 7,6 : 7,6. (Iambic.)

## 237.

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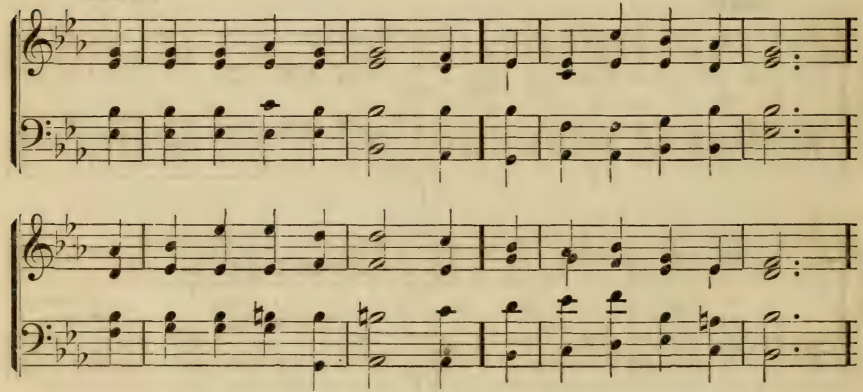
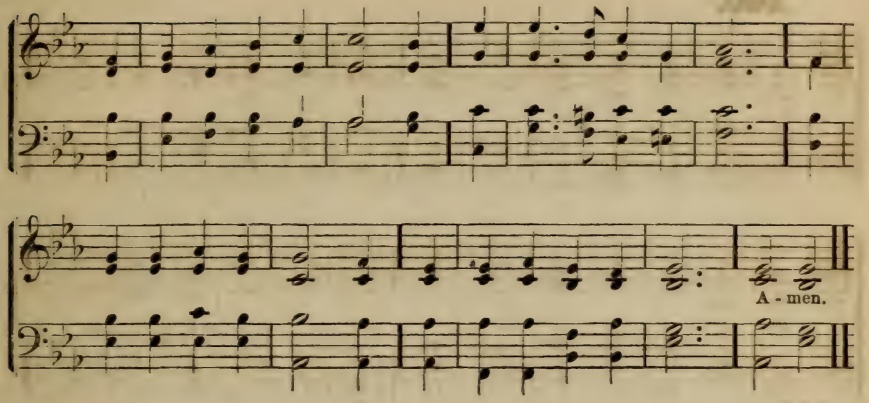
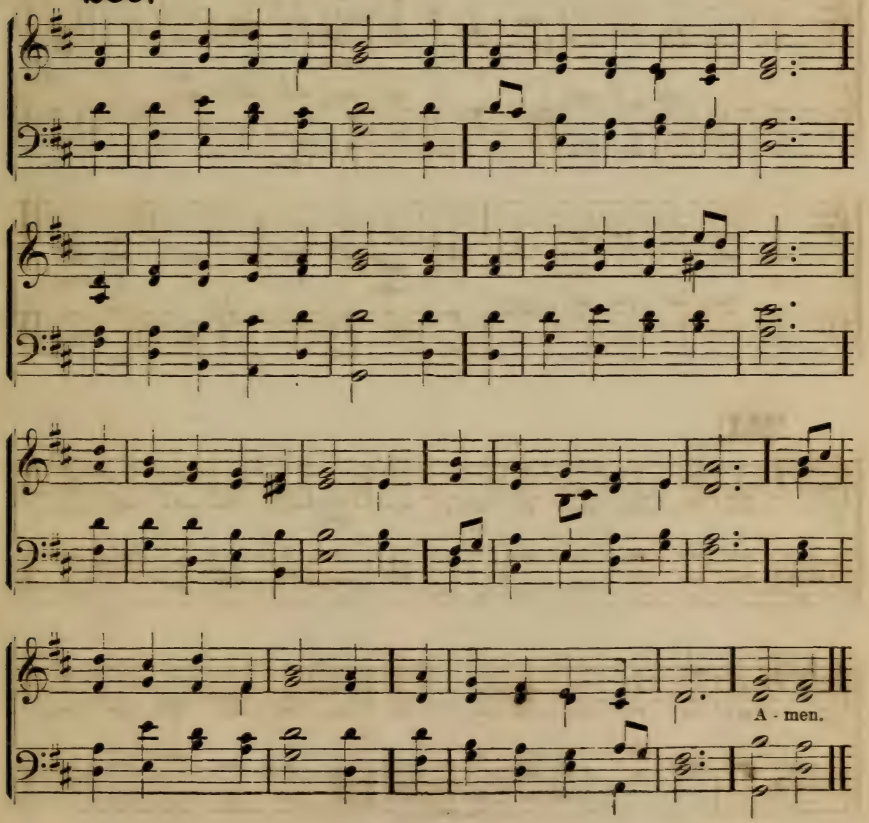


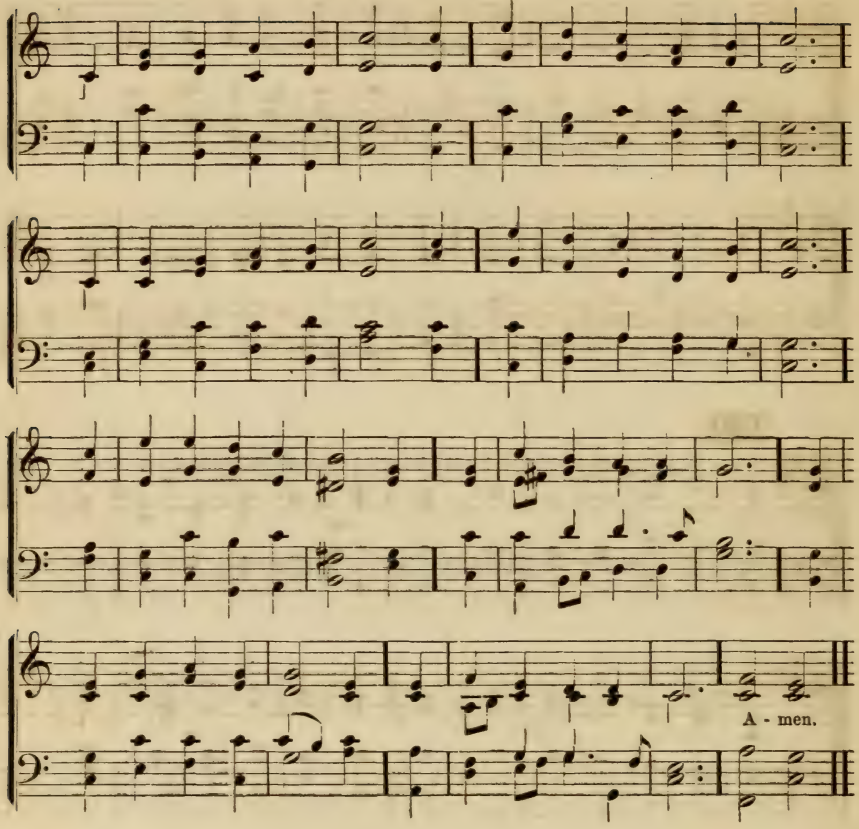



239.

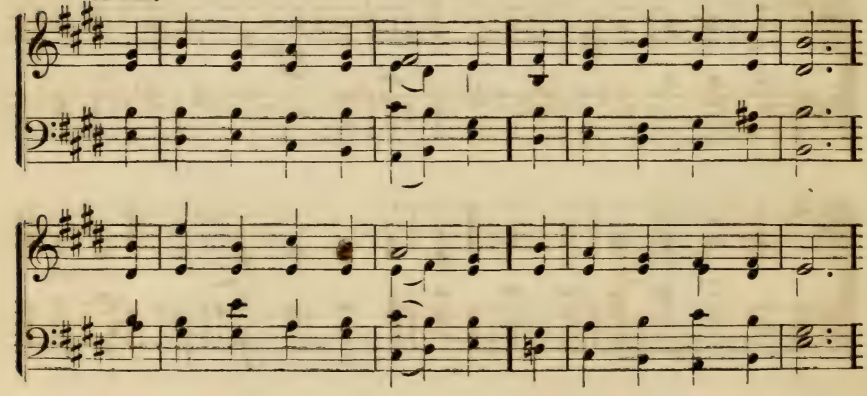


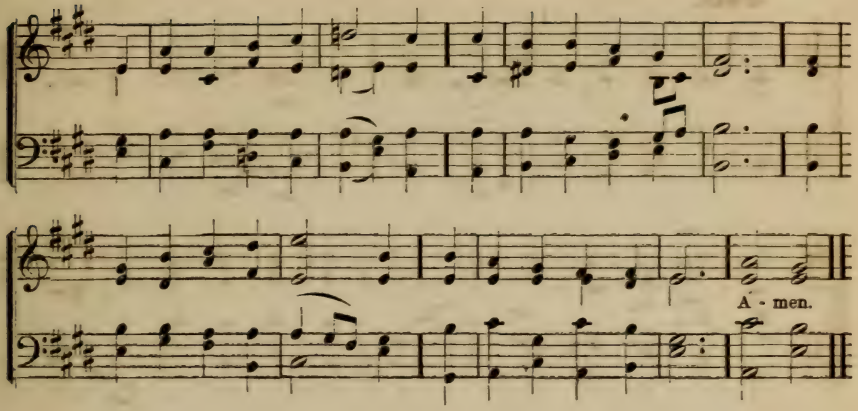
7,6 : 7,6 : 7,6 : 7,6. (Iambic.)

## 240.

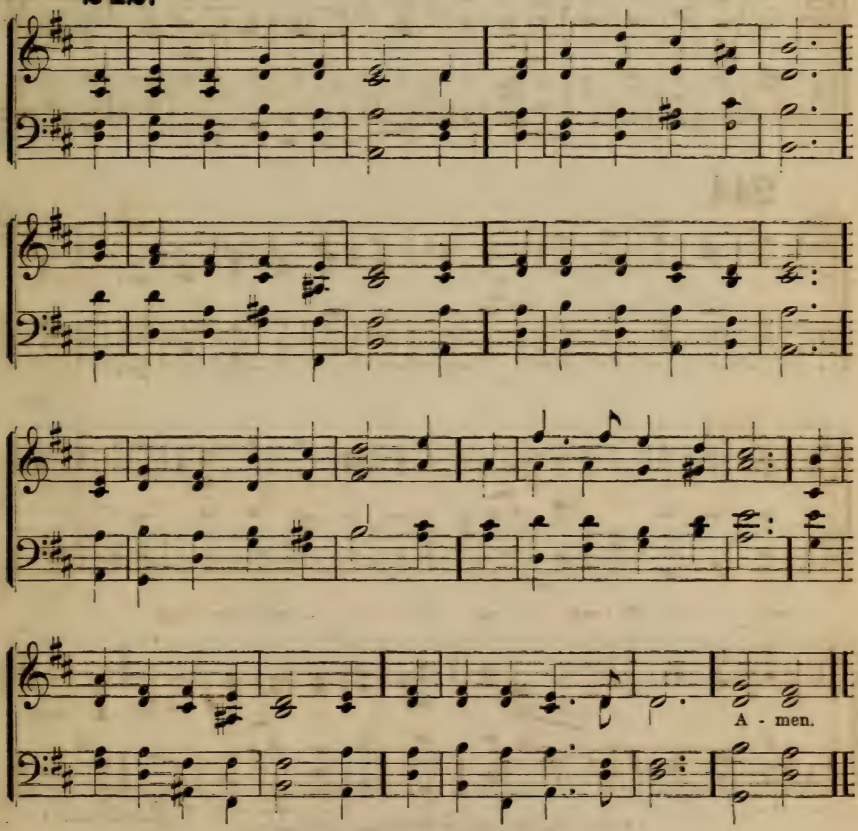



## 241.



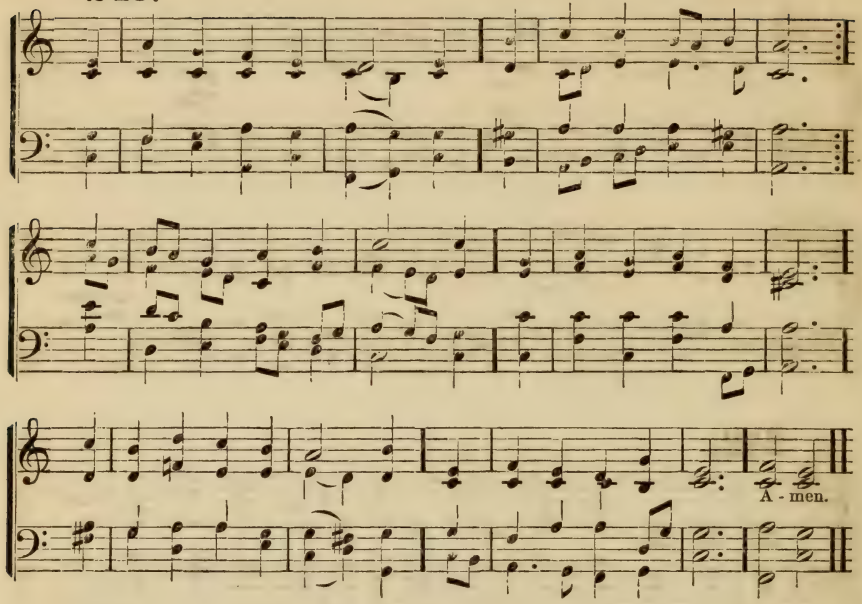



242.



7,6 : 7,6 : 7,6 : 7,6. (Iambic.)

## 243.

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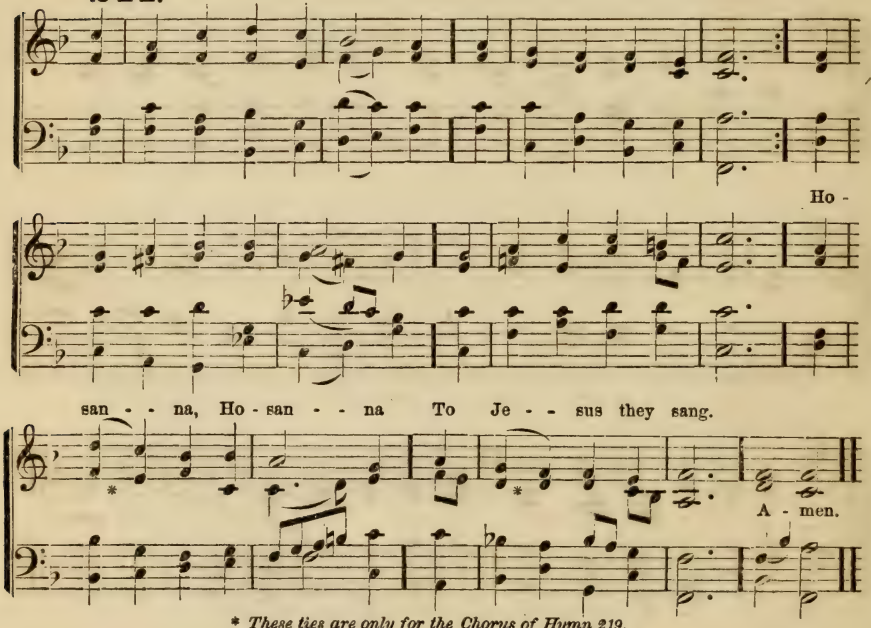
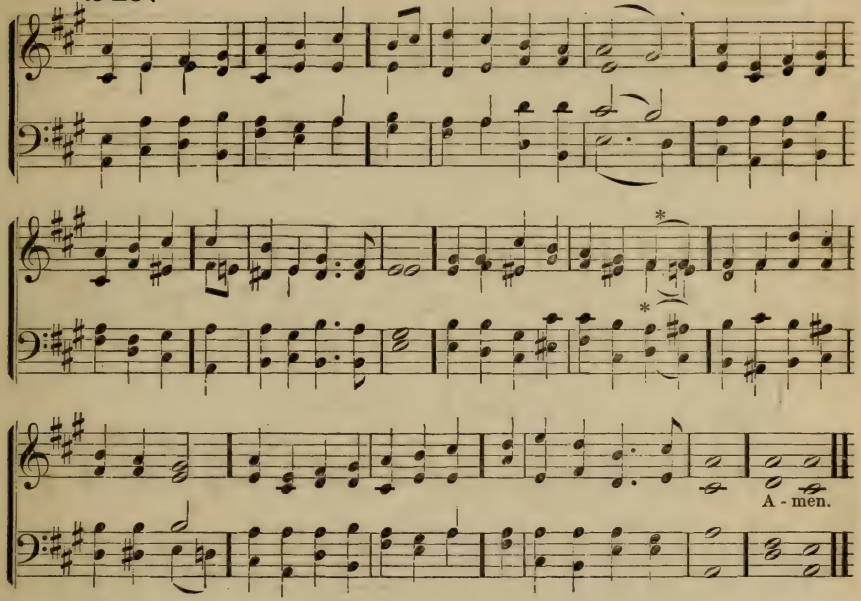
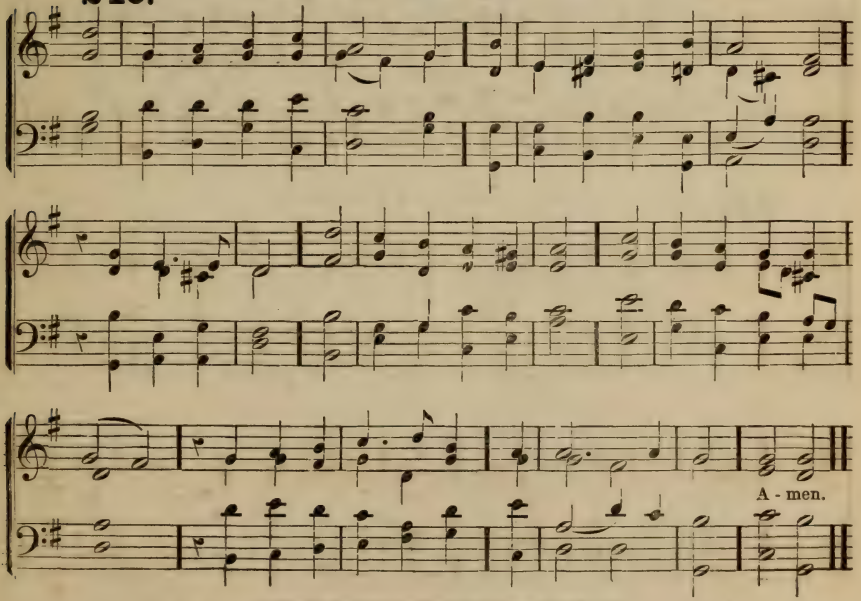



* *These ties are only for the Chorus of Hymn 219.*

## 245.

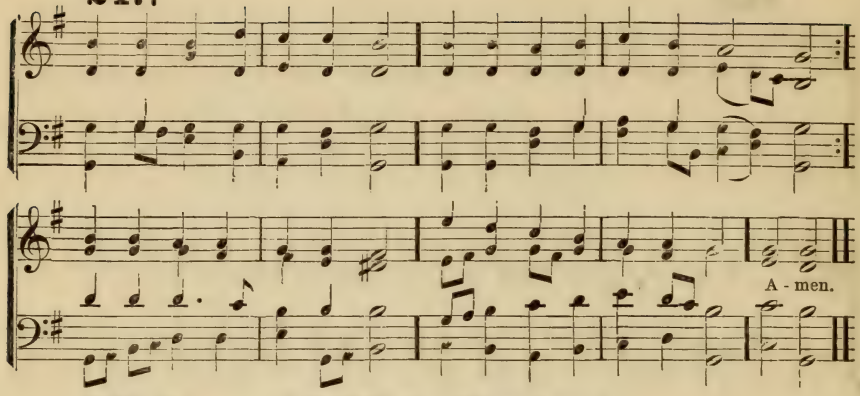



## 246. 7,7,4:6,6,6,4. (Iambic.)

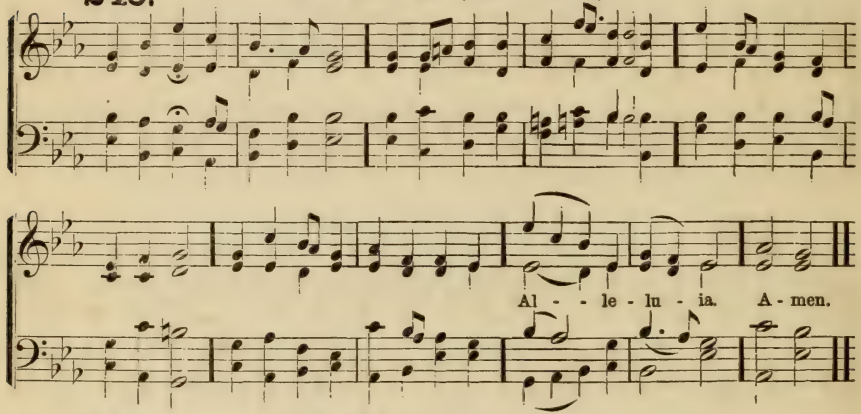



* *These ties are omitted in singing Hymn 478.*

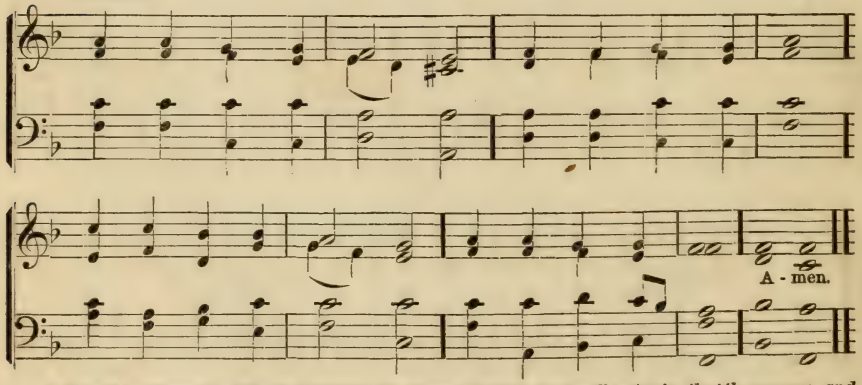
## 247. 7,8 : 7,8 : 7,7. (Trochaic.)




## 248.* 7,8 : 7,8 : 4. (Trochaic.)

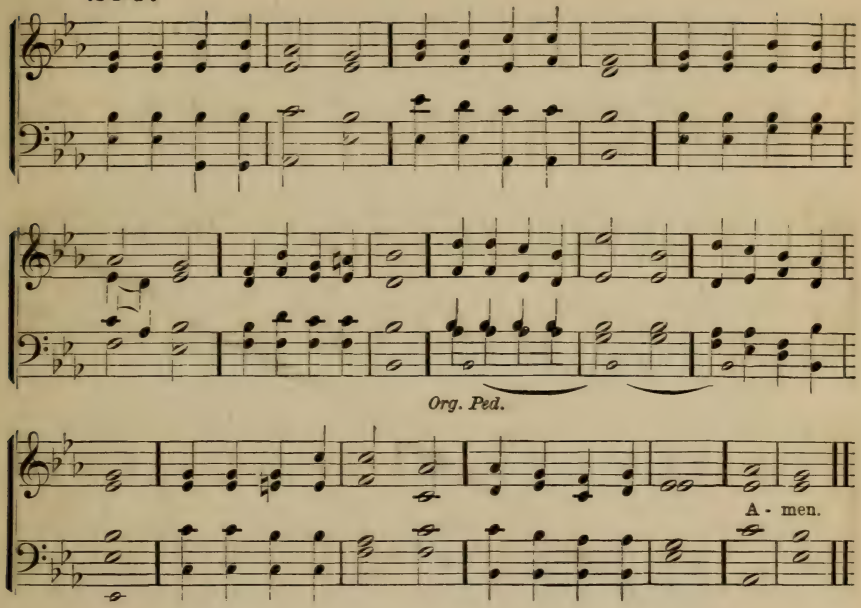



## 249. 6,5 : 6,5. (Trochaic.)

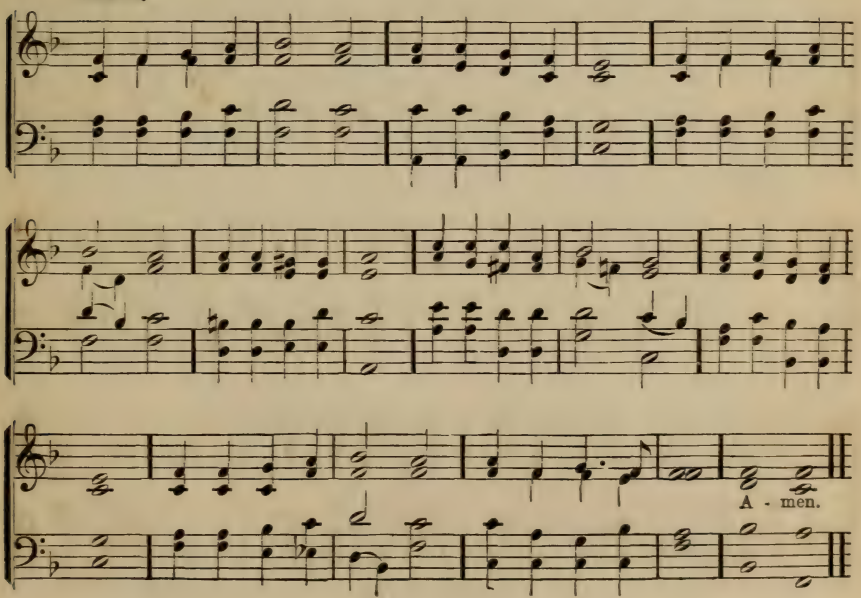



* *7s and 4 (Hymns 99, 106), by omitting the pause, singing the small notes in the 4th measure, and tying the last two notes in the 8th.*

## 250.

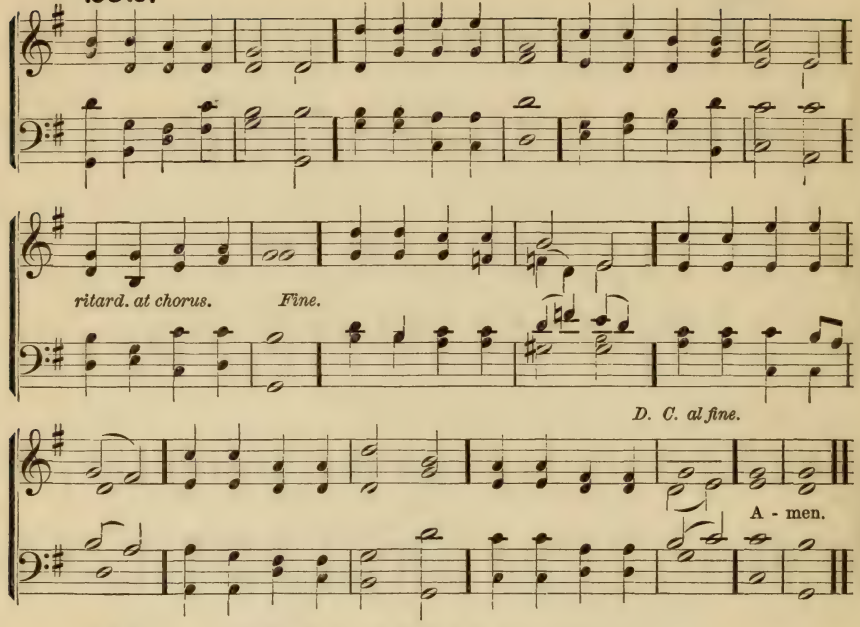



## 251.

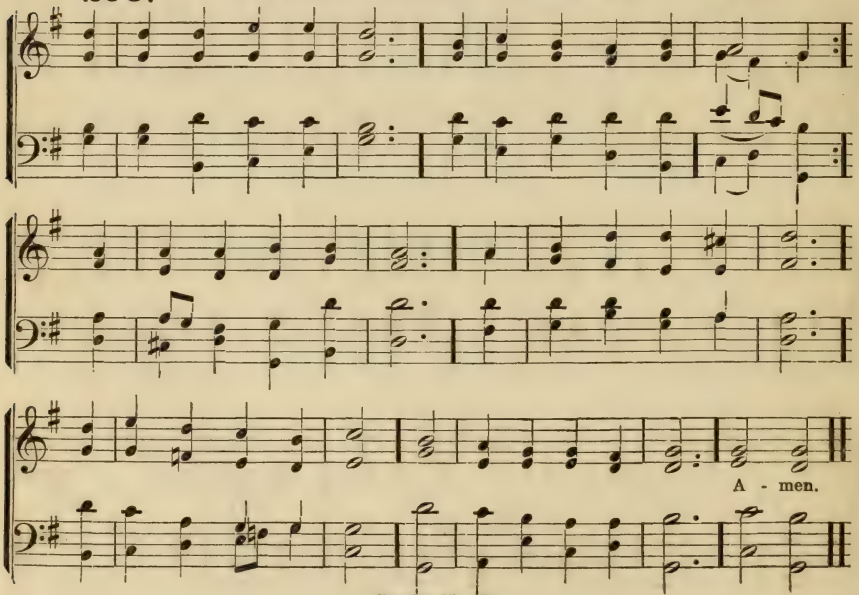


6,5 : 6,5 : 6,5 : 6,5. (Trochaic.)

**252.**

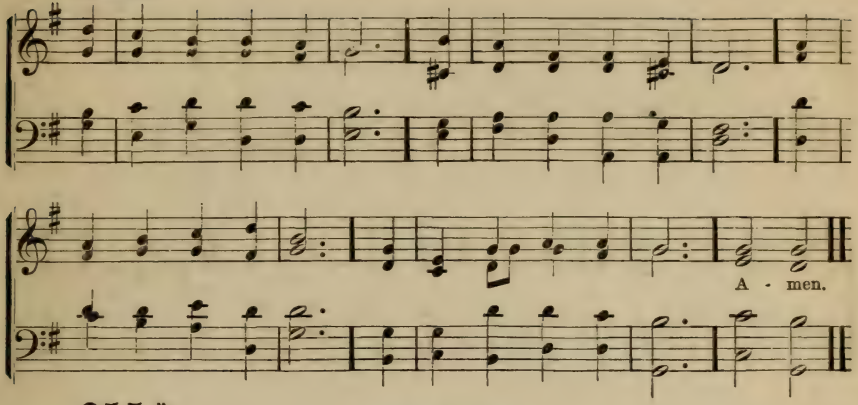



**253.** 6,7 : 6,7 : 6,6,6,6.* (Iambic.)

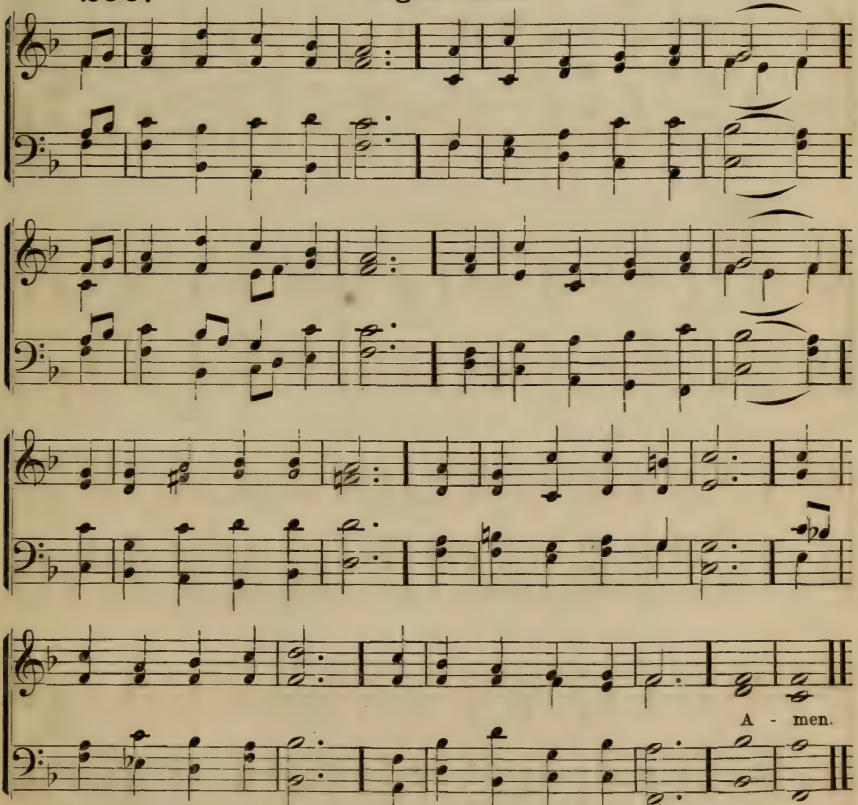



* *See also No. 255.*

## 254.



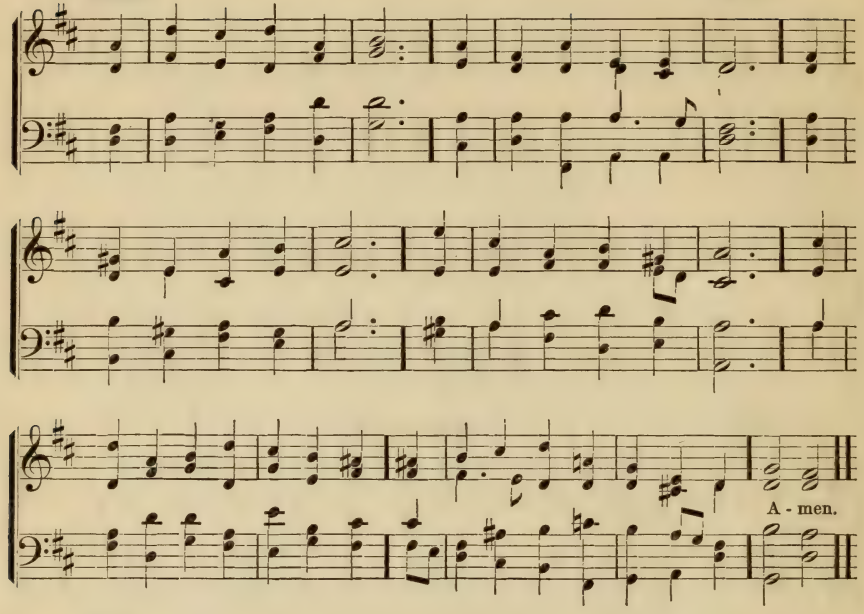

## 255.* Eight lines.



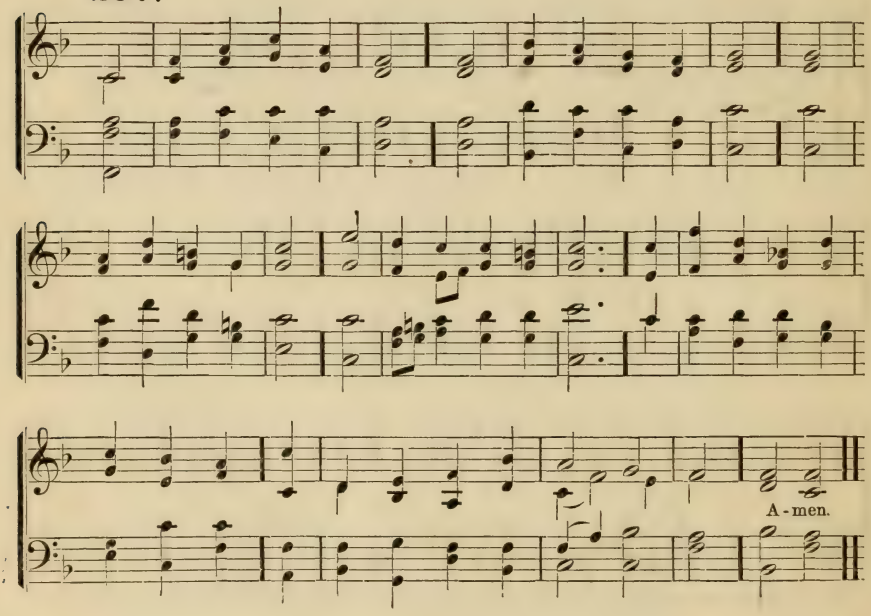

* *6s, 7s and 6s, by not tying, in the 4th and 8th measures, the last notes to those immediately preceding.*

6,6 : 6,6 : 8,8 (4,4,4,4). (Iambic.)

**256.**

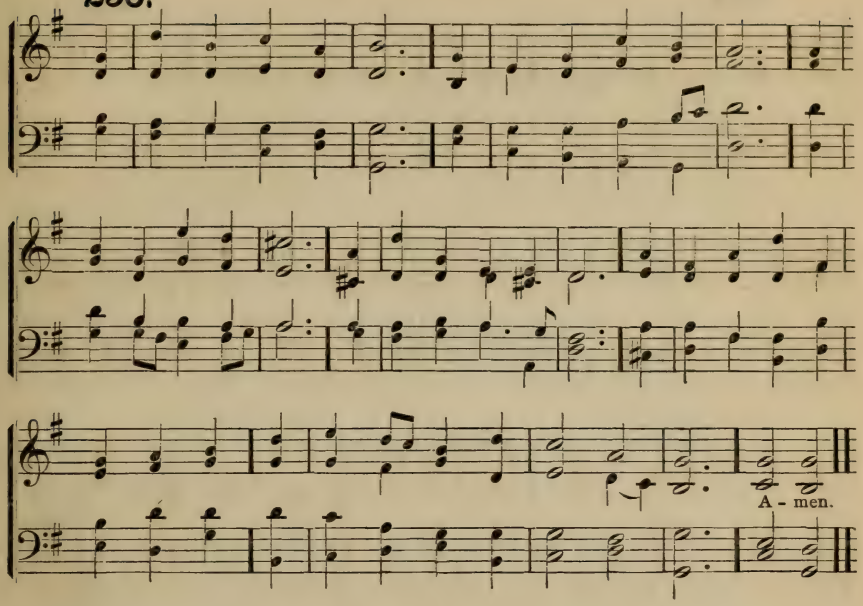



**257.**



## 258.

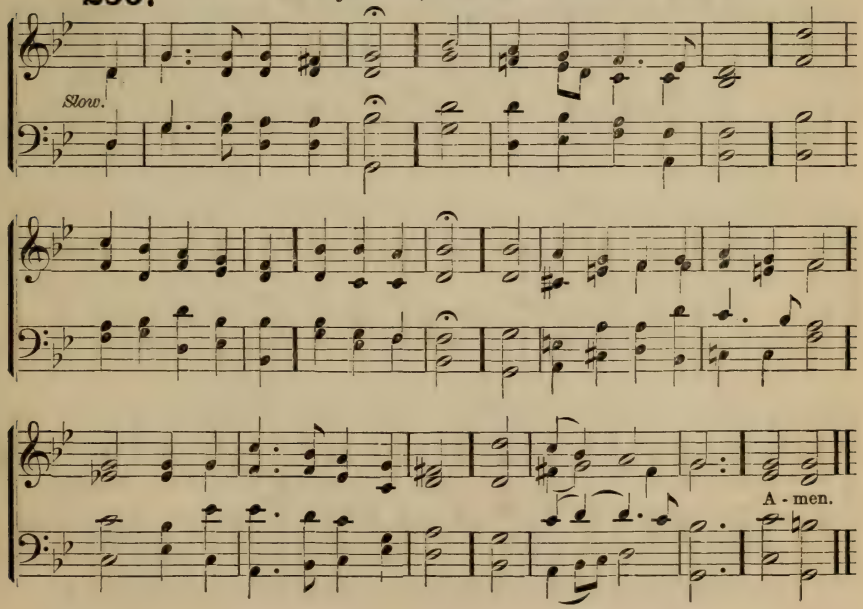
6,6 : 6,6 : 8,8 (4,4,4,4). (Iambic.)




## 259.

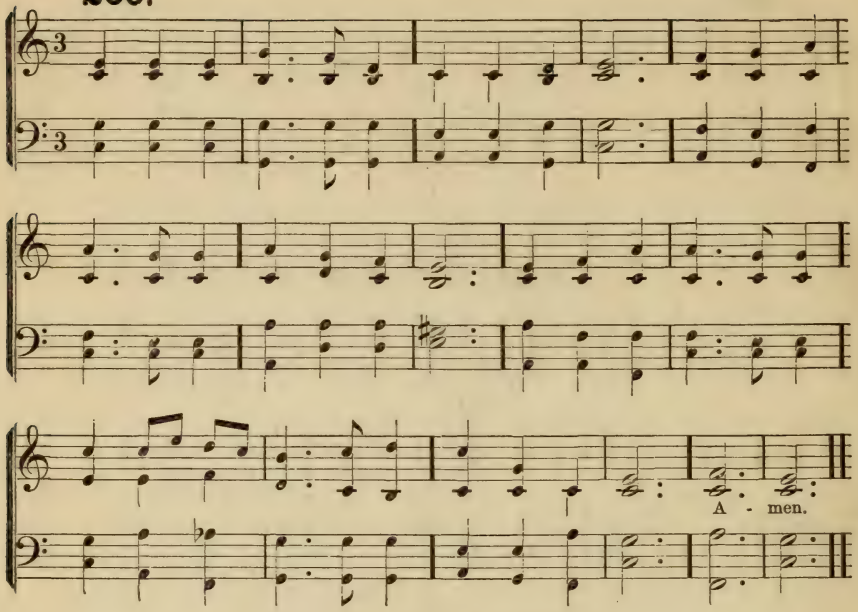
6,6,6,4 : 8,8,4. (Iambic).

(Written for Hymn 80, "Behold the Lamb of God.")

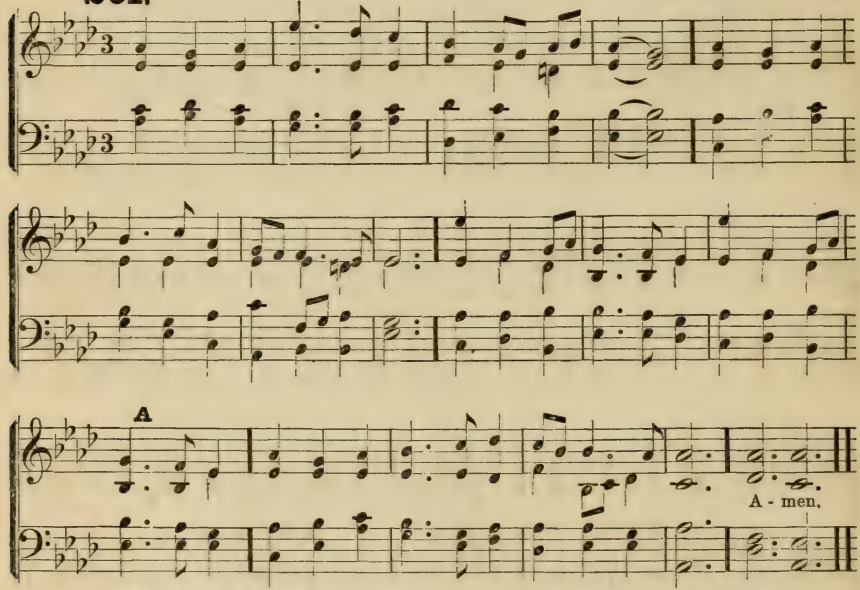


6,4 : 6,4 : 6,6,4.

## 260.

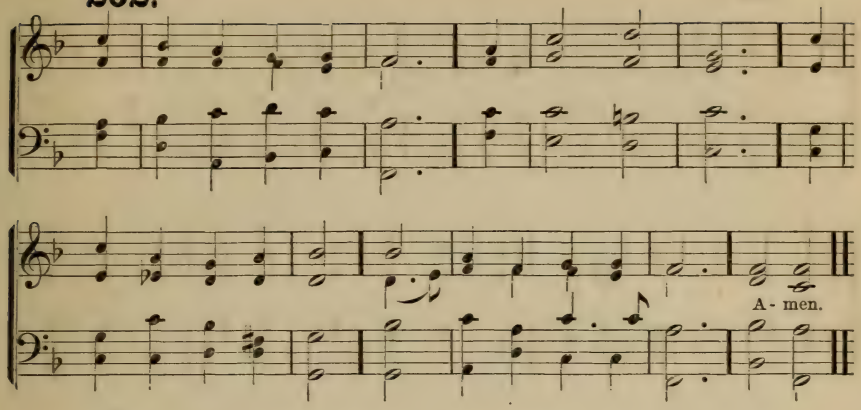



## 261.*

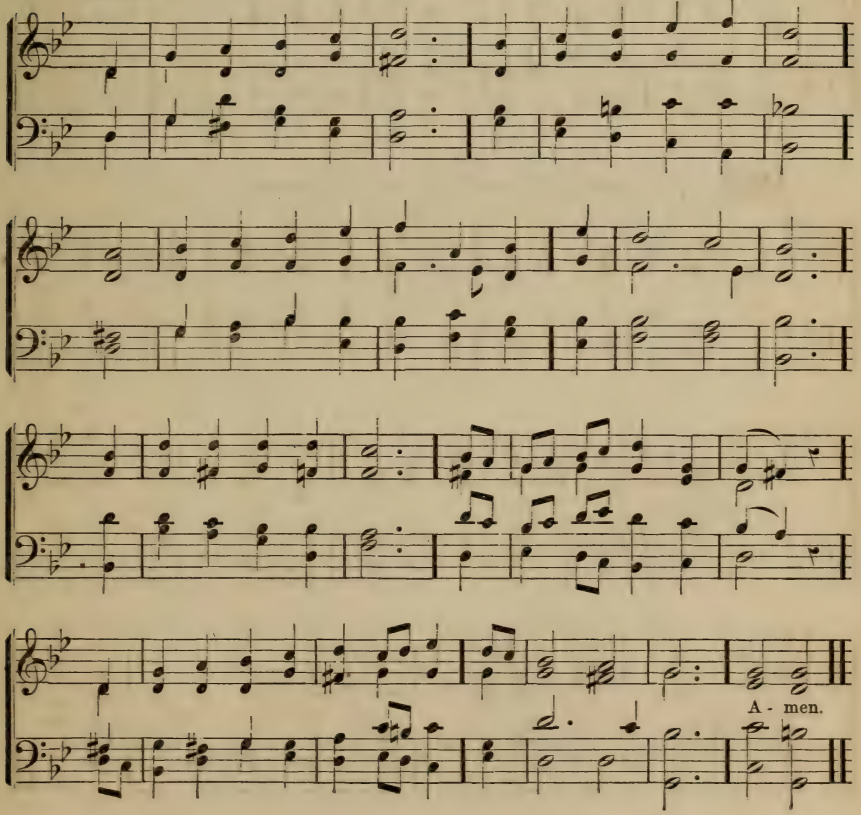



* *11s and 10s, Dactylic (Hymn 37,) by omitting the tie, and by tying the first two notes at* **A**.

**262.**

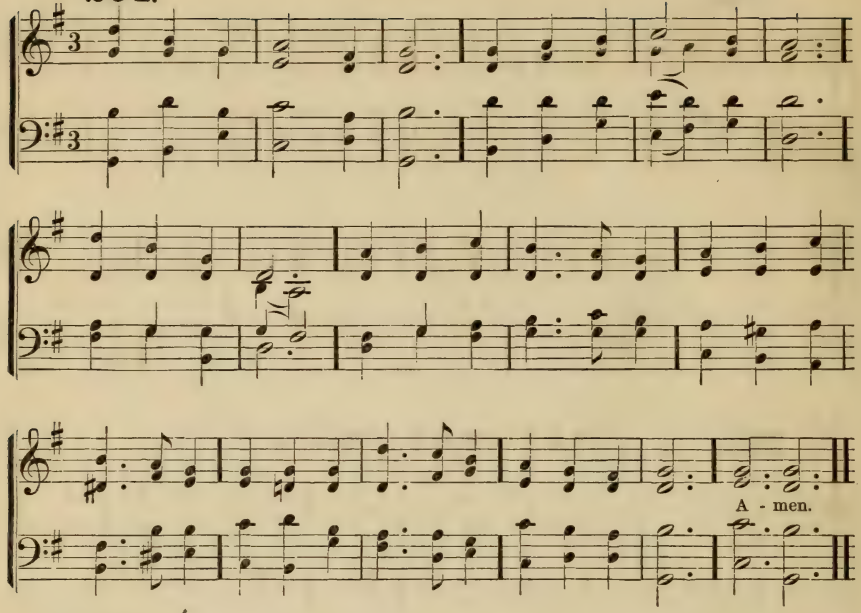



**263.** 6,6,8,4 : 6,6,8,4. (Iambic.)

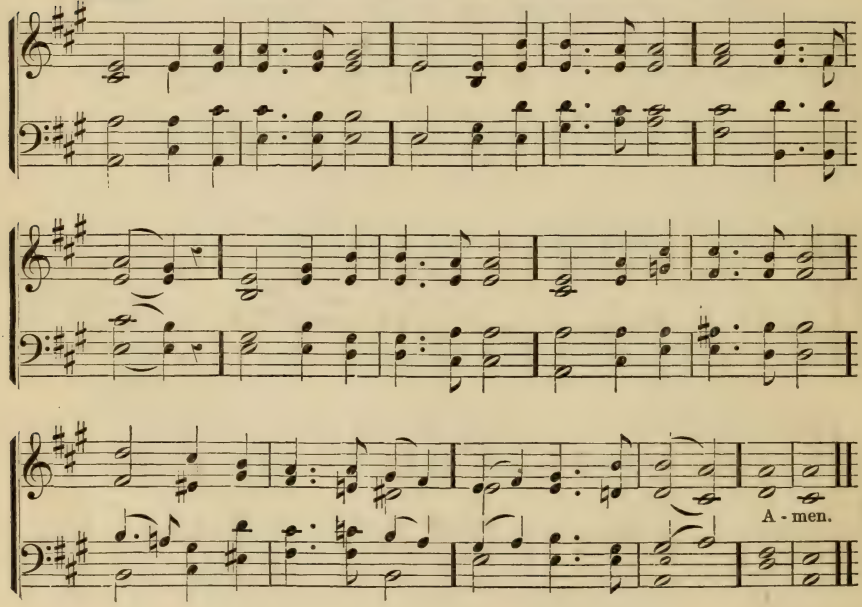


6,6,4 : 6,6,4.

**264.**

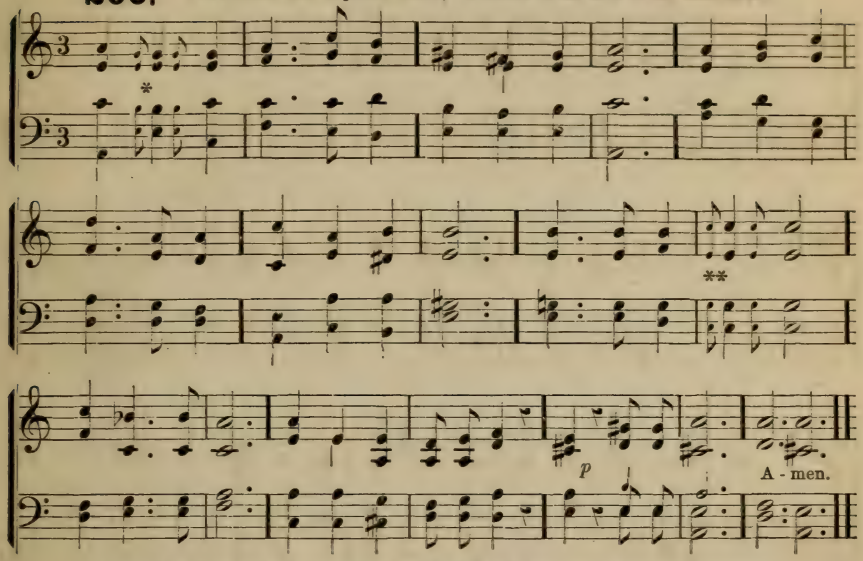



**265.** (Written for Hymn 237, "My faith looks up to thee.")



## 6,4 : 6,4 : 6,4 : 6,4. (Dactylic.)

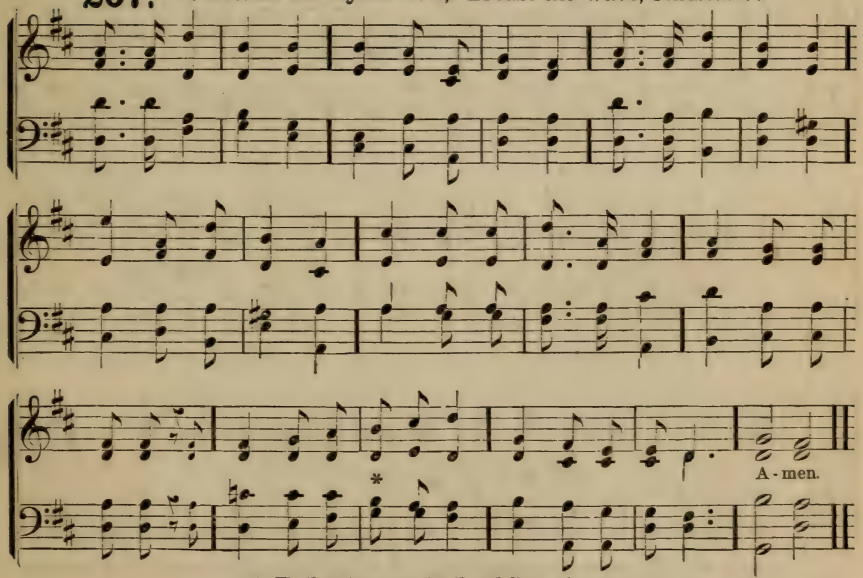
**266.** (Written for Hymn 265, "Fierce was the wild billow.")




* *In the 1st verse sing the small notes, and tie the first two notes of the next measure.*
** *These small notes are for the 5th line of the 3d verse.*

## 5,5,5,5 : 6,5 : 6,5.

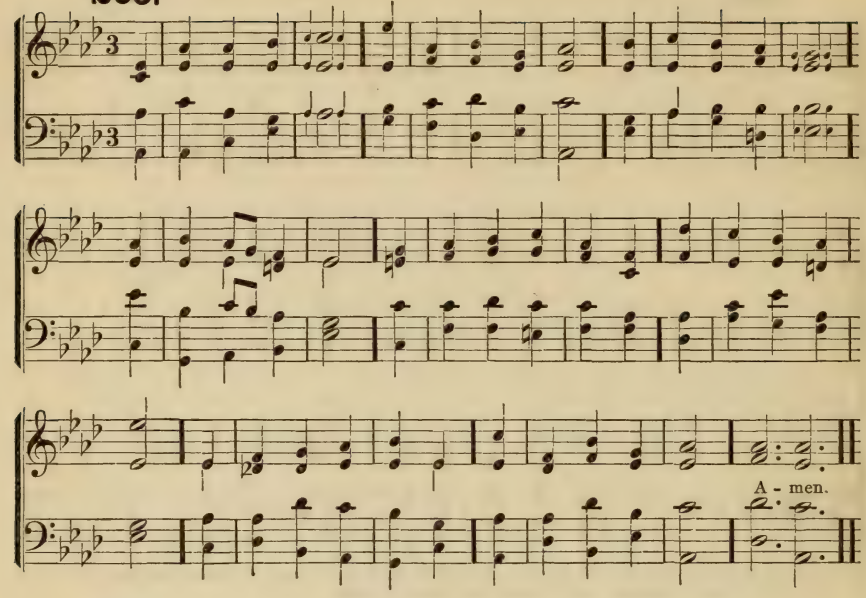
**267.** (Written for Hymn 472, "Breast the wave, Christian.")



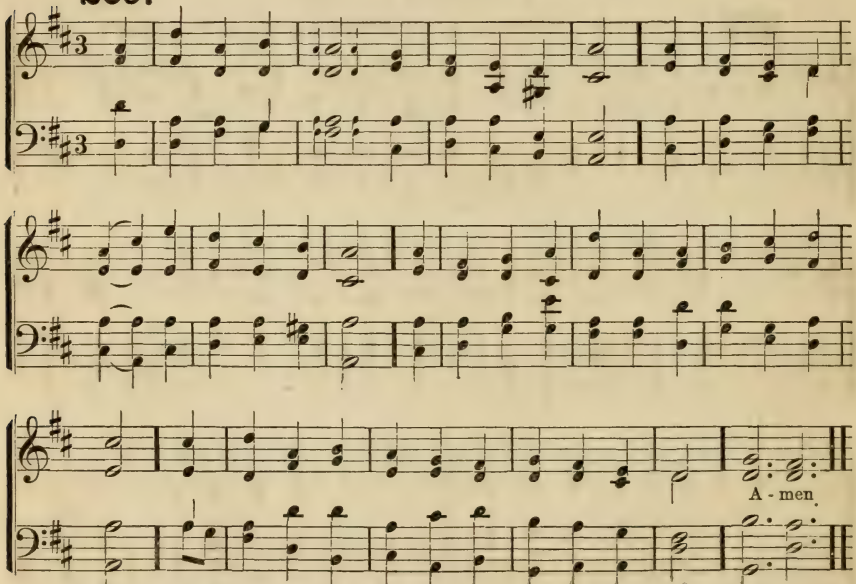

* *Tie these two notes for the 7th line, 1st verse.*

5,5,5,5 : 6,5,6,5. (Dactylic.)*

## 268.

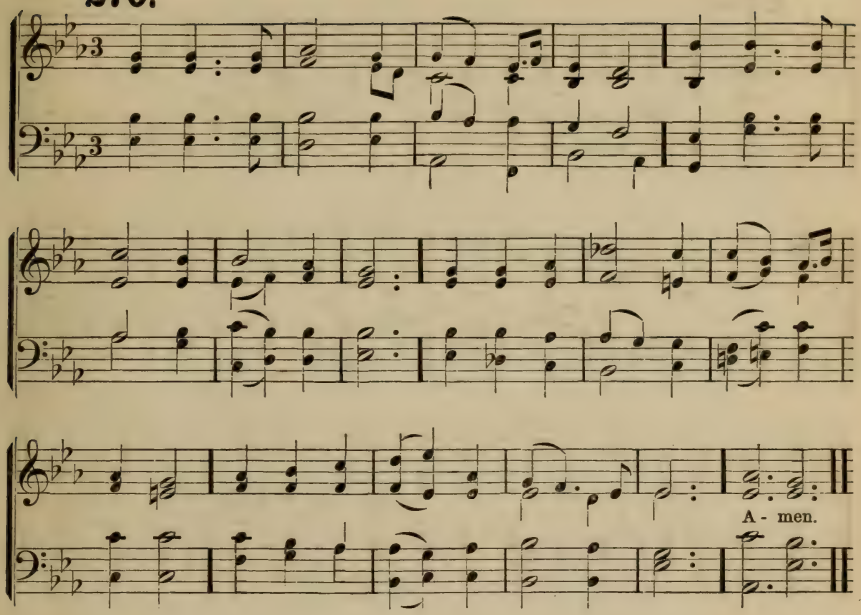



## 269.

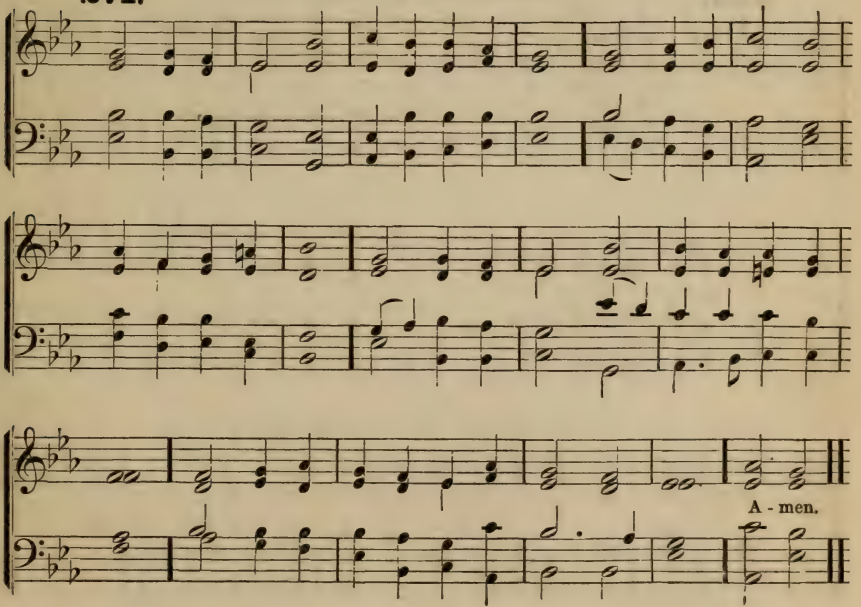



* *The tunes on this page may be adapted to Hymn 25 (6s and 5s, Dactylic), and 398 (11s), by singing the small notes, and omitting the ties.*

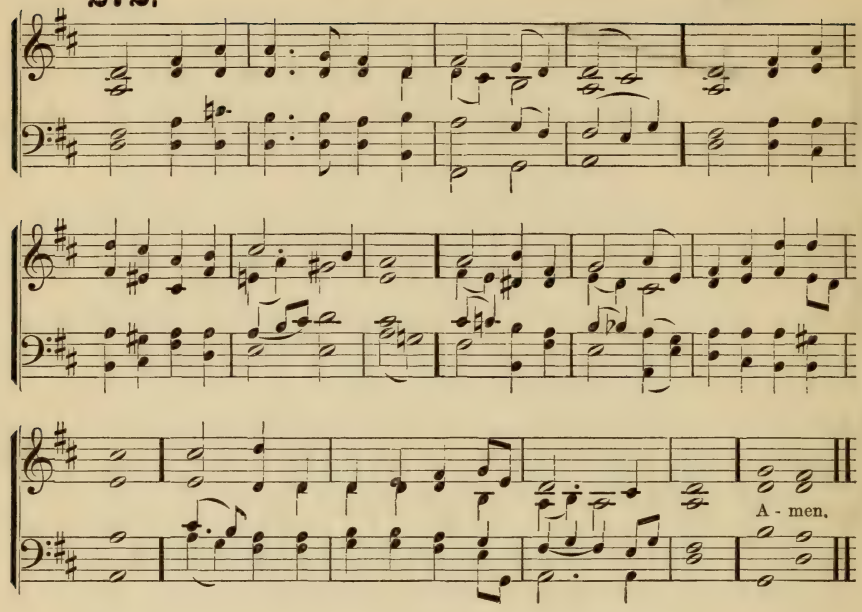
**270.**



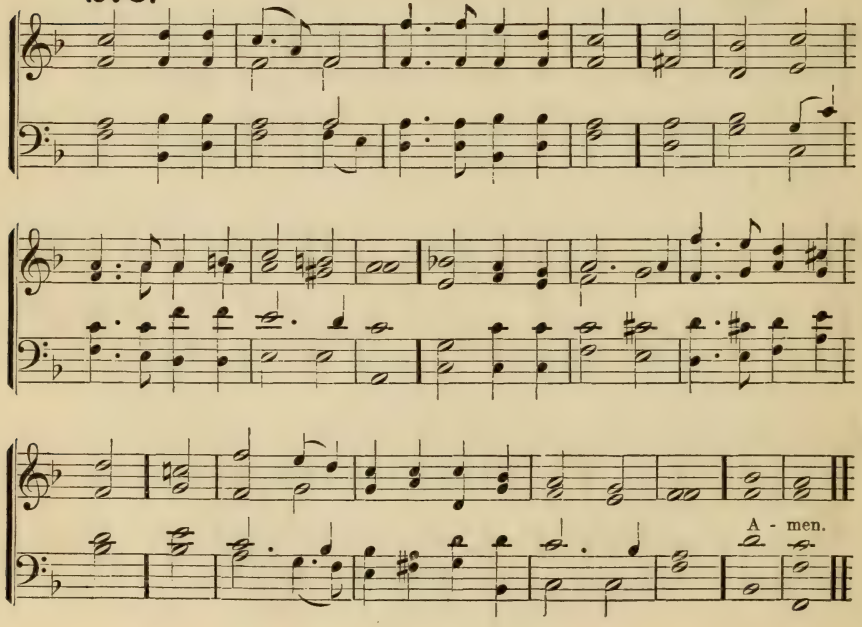

**271.** 10s. Four lines.



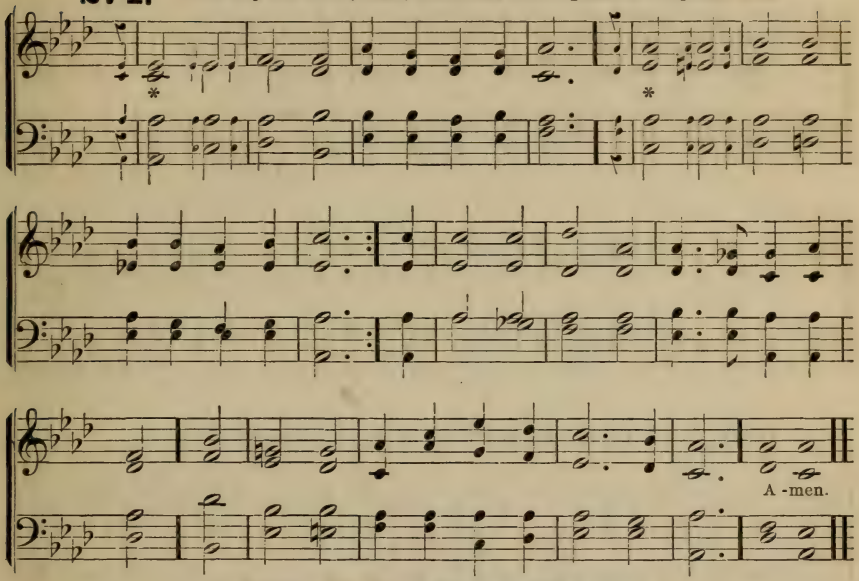
## 272.




## 273.

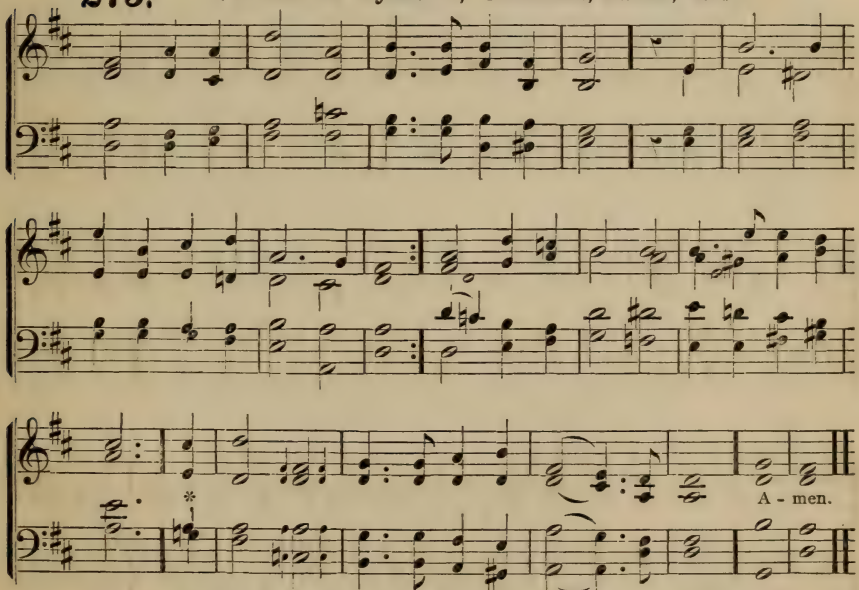


**274.** (For Hymn 349; also, omitting the repeat, for Hymn 67.)




* *Commence here when the line begins with an accent.*

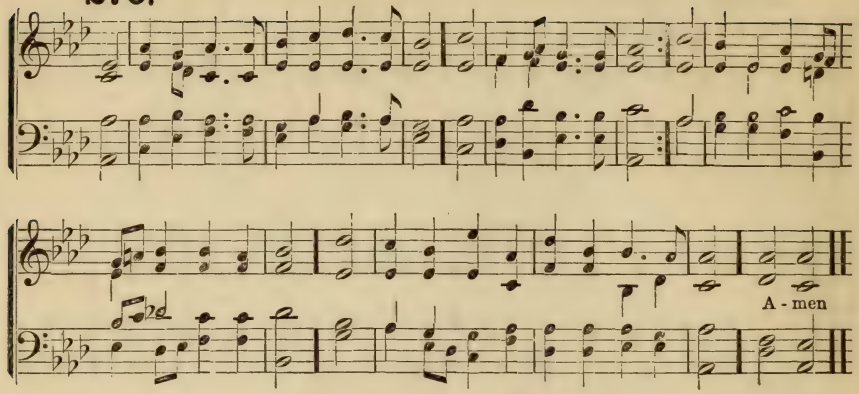
**275.** (Written for Hymn 21, "Christians, awake," &c.)




* *Not to be sung in the 3d verse; the Bass note alone should be given on the organ.*

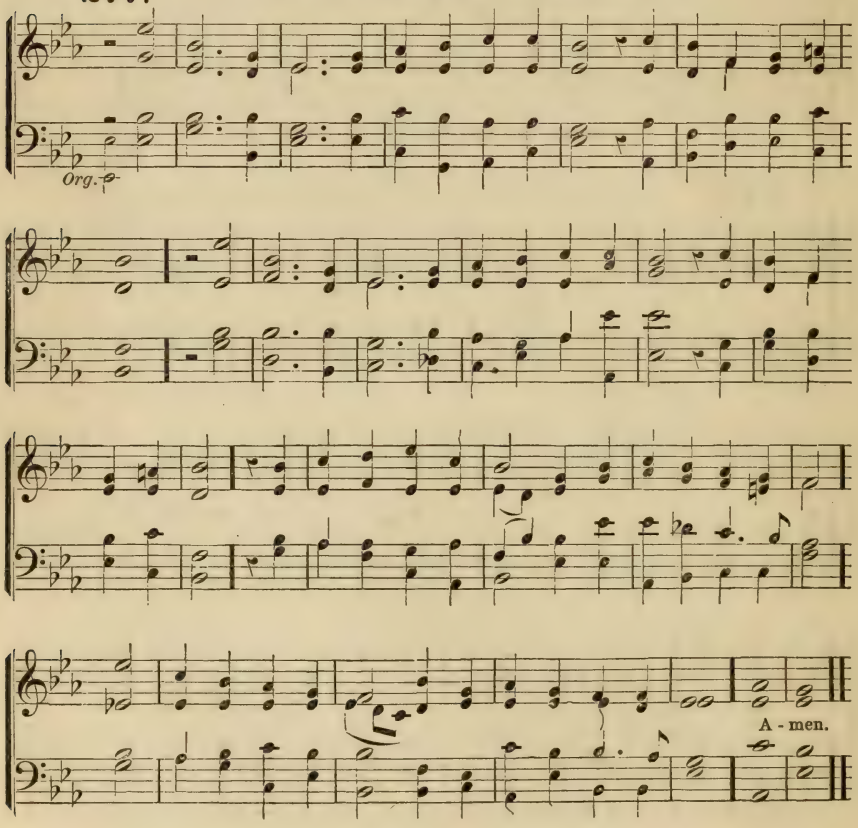
## 276.

10,6 : 10,6 : 10,10. (Iambic.)



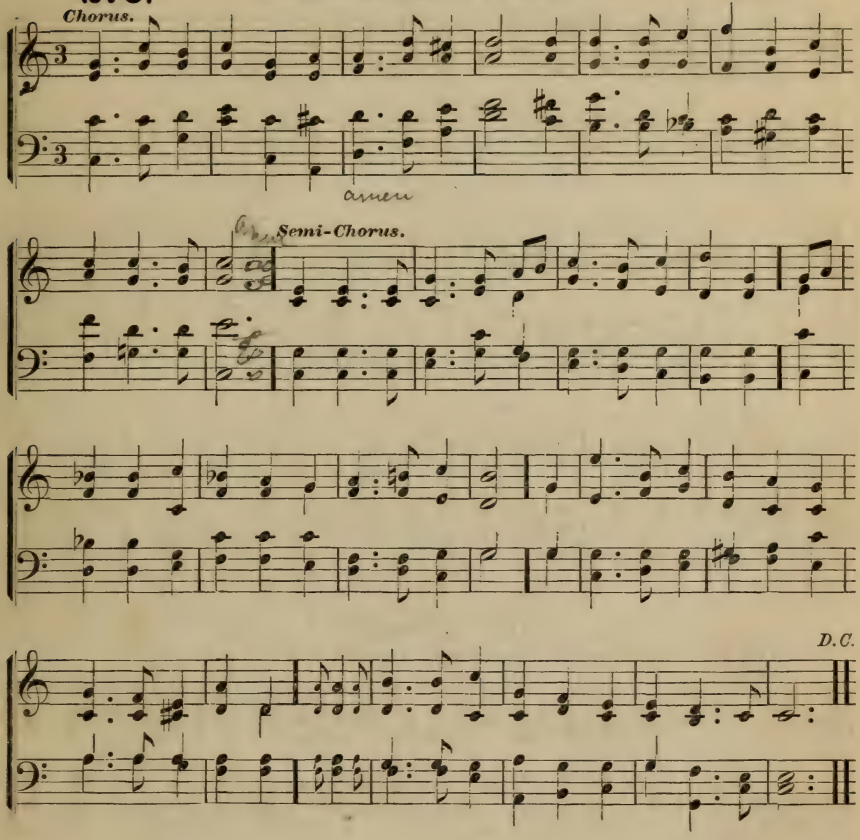

## 277.

10,6 : 10,6 : 7,6 : 7,6. (Iambic.)

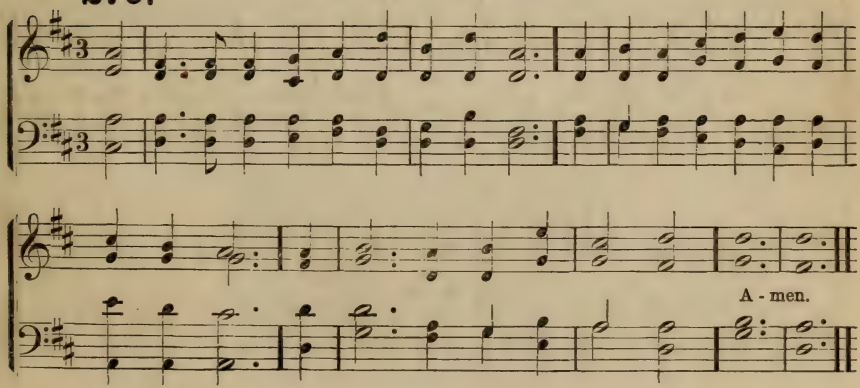


## 278.

(Written for Hymns 23 and 108.)

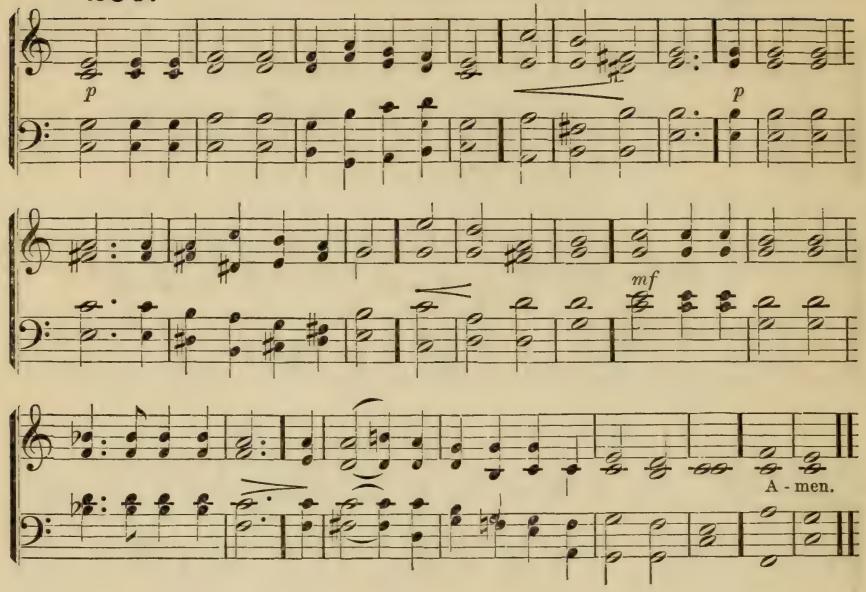



## 279. 10,10,7. (Iambic.)



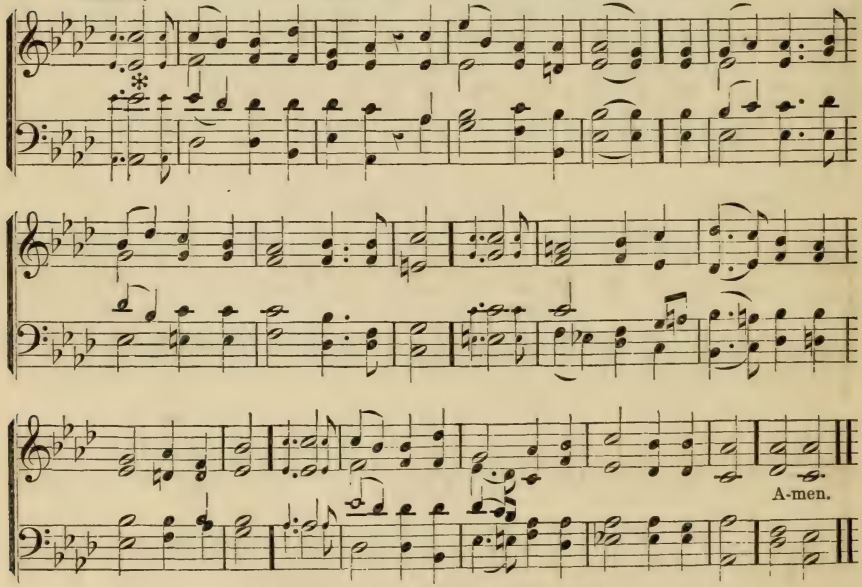
10,4 : 10,4 : 10,10.

**280.**




11s. (Dactylic.)

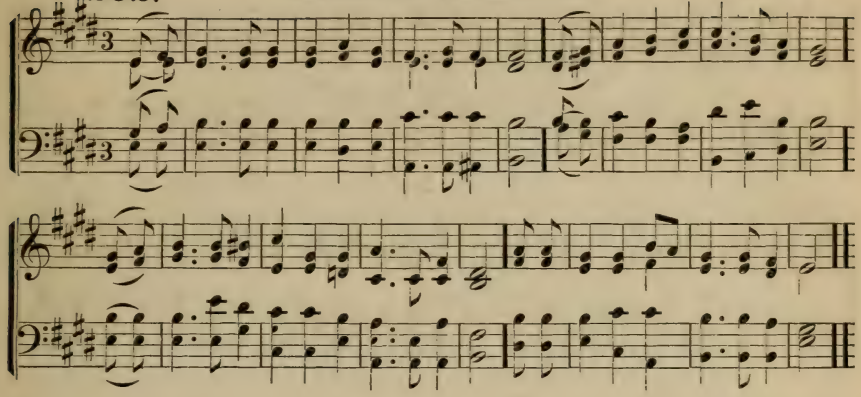
**281.** (Written for Hymn 93, "I would not live alway.")




* *These small notes are for the last verse.*

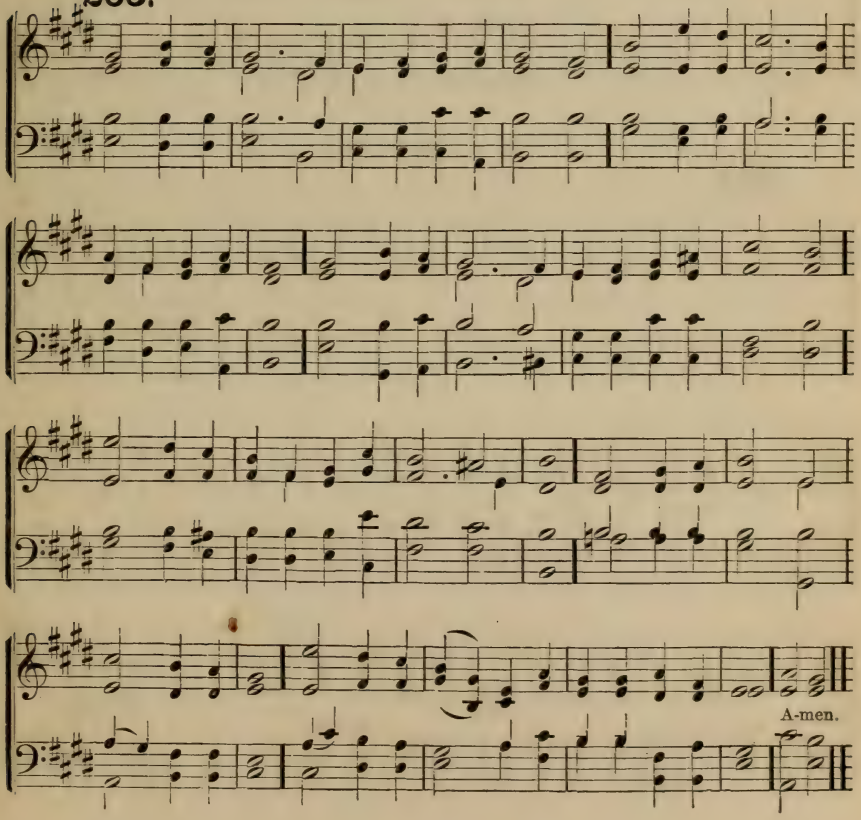
**282.**

(Hymn 226. For Children.)



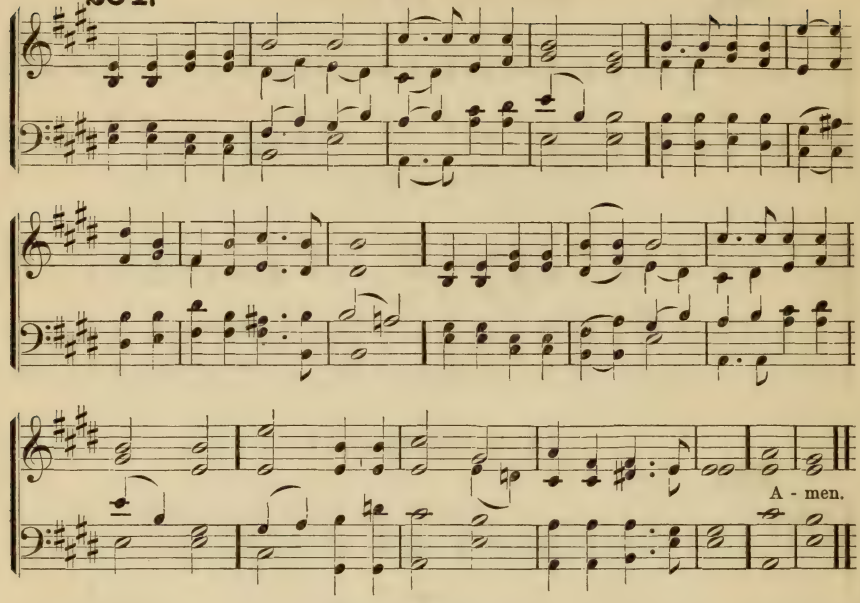
11,10: 11,10: 9,10.

**283.**



## 11,12 : 12,10. (Trochaic.)

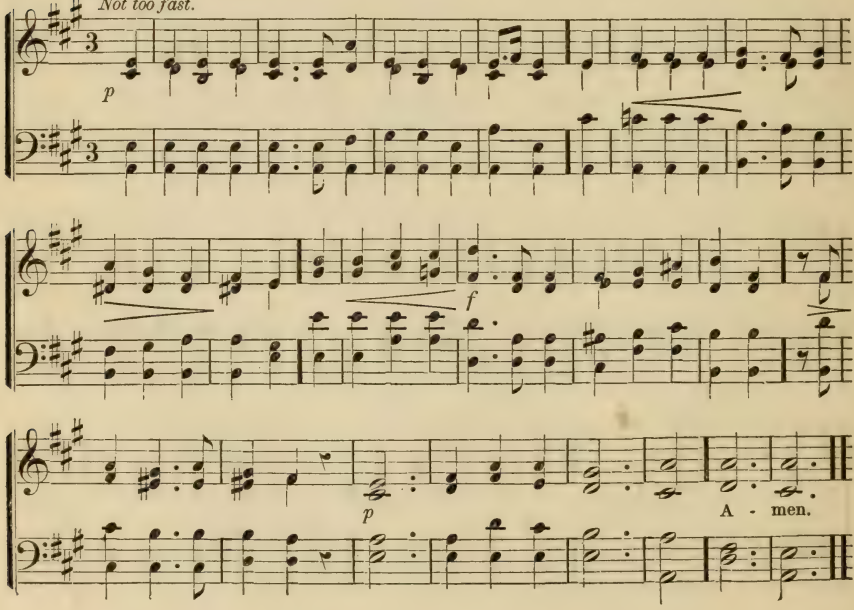
**284.**



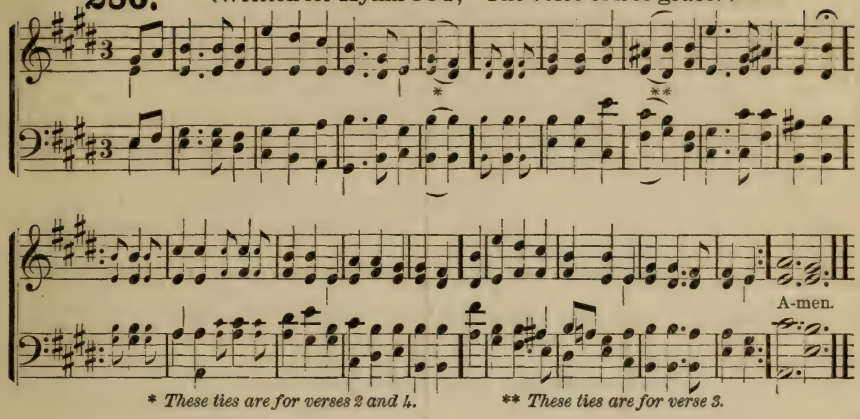

## 12s. (Dactylic.)

**285.**

*Not too fast.*



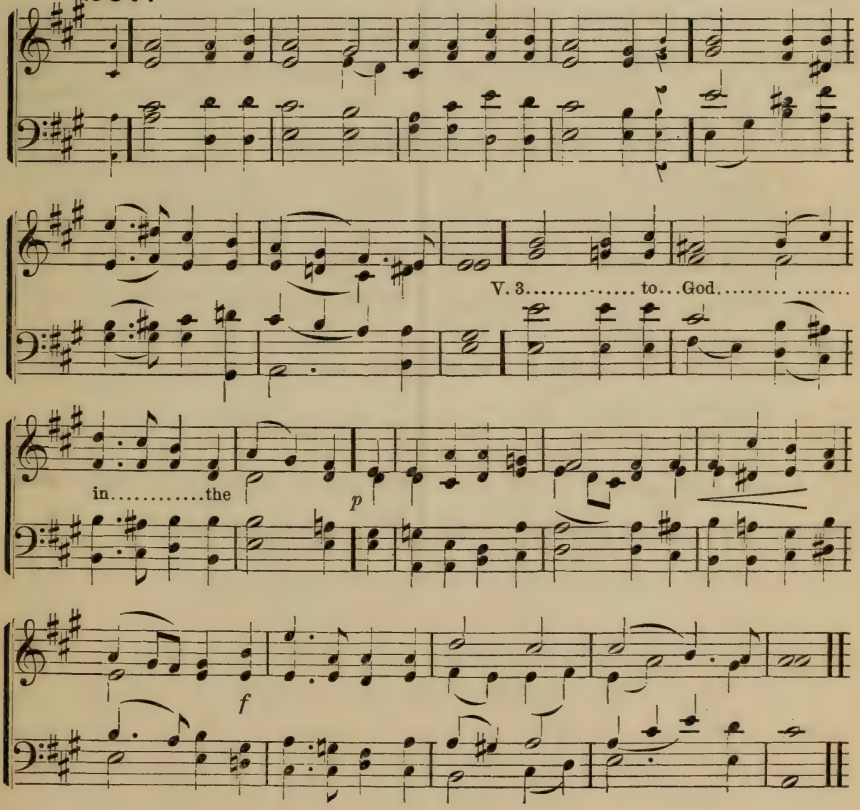
**286.** (Written for Hymn 384; "The voice of free grace.")



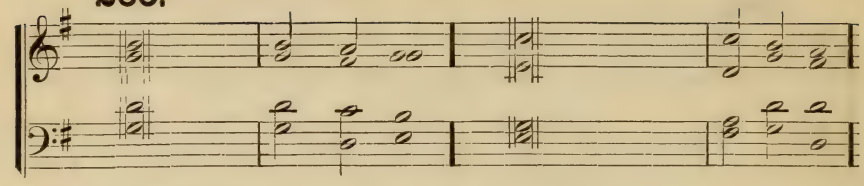

* *These ties are for verses 2 and 4.* ** *These ties are for verse 3.*

## 12s, 11s, 10s, 9s and 7s.

**287.** (Written for Hymn 19, "O, come, all ye faithful.")



## 288.



The strain upraise of joy and praise, *Al* - le - -lu - - - ia.

And the *choirs*.....that dwell on high

They in the *rest*..... of Paradise who dwell,

The planets beaming *on*.....their heaven-ly way,

Ye clouds that onward sweep, Ye *winds*...on pin - ions light,

Ye floods and ocean billows, Ye *storms*..and win - ter snow,

First let the birds, with *paint*-.....ed plum - age gay,

Then let the beasts of *earth*,..... .....with vary - ing strain,

Here let the mountains thunder *forth*.....so- -nor - - - ous

Thou jubilant a*byss*..of o - cean, cry

To GOD, Who *all*...cre- -a - tion made,

This is the strain, th'eternal strain, the *LORD* Al- -might - y loves:

Wherefore we sing, both heart and *voice*....a- -wak - - ing,

Now from all men..... be out - pour'd

Praise be *done*...to the THREE in ONE,

To the glory of their King Shall the *ran*-...som'd peo - ple sing

Shall re-*echo*..... through the sky

The blessed ones, with *joy*.....the cho - rus swell,

The shining constellations join, and say

Ye thunders, echoing loud and deep, ye lightnings, wild-ly bright,

Ye days of cloudless beauty, Hoar *frost*.....and sum-mer glow,

Exalt their great Cre-*a*-.....tor's praise, and say

Join in creation's hymn, and cry a - gain

*Al*..... le- -lu - - ia.

*Al*..... le- -lu - - ia.

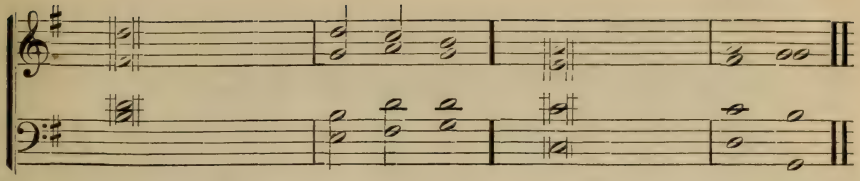
The frequent *hymn*...be du - ly paid:

*Al*..... le- -lu - - ia.

*Al*..... le- -lu - - ia.

Alleluia ..... to the LORD,

*Al*..... le- -lu ia.



*Al*..... le- - lu - - ia.

*Al*..... le- - lu - - ia.

*Al*..... le- - lu - - ia.

*Al*..... le- - lu - - ia.

In *sweet*..... con- - sent u - nite

Ye groves that wave in spring,
And *glo*-..... rious for - ests sing

*Al*..... le- - lu - - ia.

*Al*..... le- - lu - - ia.

There let the valleys sing in
*gen*-..... tler cho - - rus,
Ye tracts of earth and *con*-..ti- - nents, re - ply,

*Al*..... le- - lu - - ia.

This is the song, the heavenly
song, that CHRIST..... the King ap-proves:

And children's voices echo, *an*-
swer mak - ing,
With Alleluia..... ev - er - more,

*Al*..... le- - lu - - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

your *Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

*Al*..... le- - lu - ia.

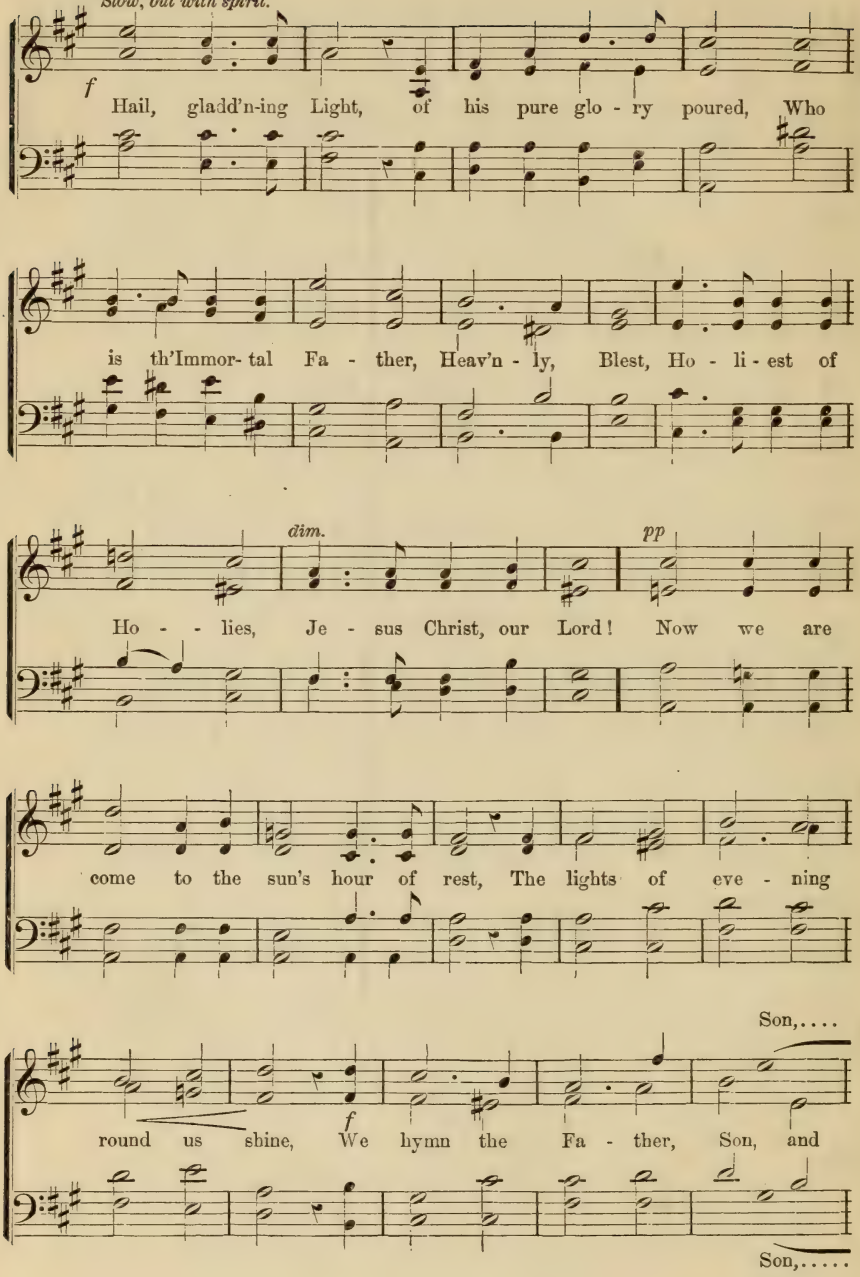
*Al*..... le- - lu - ia.

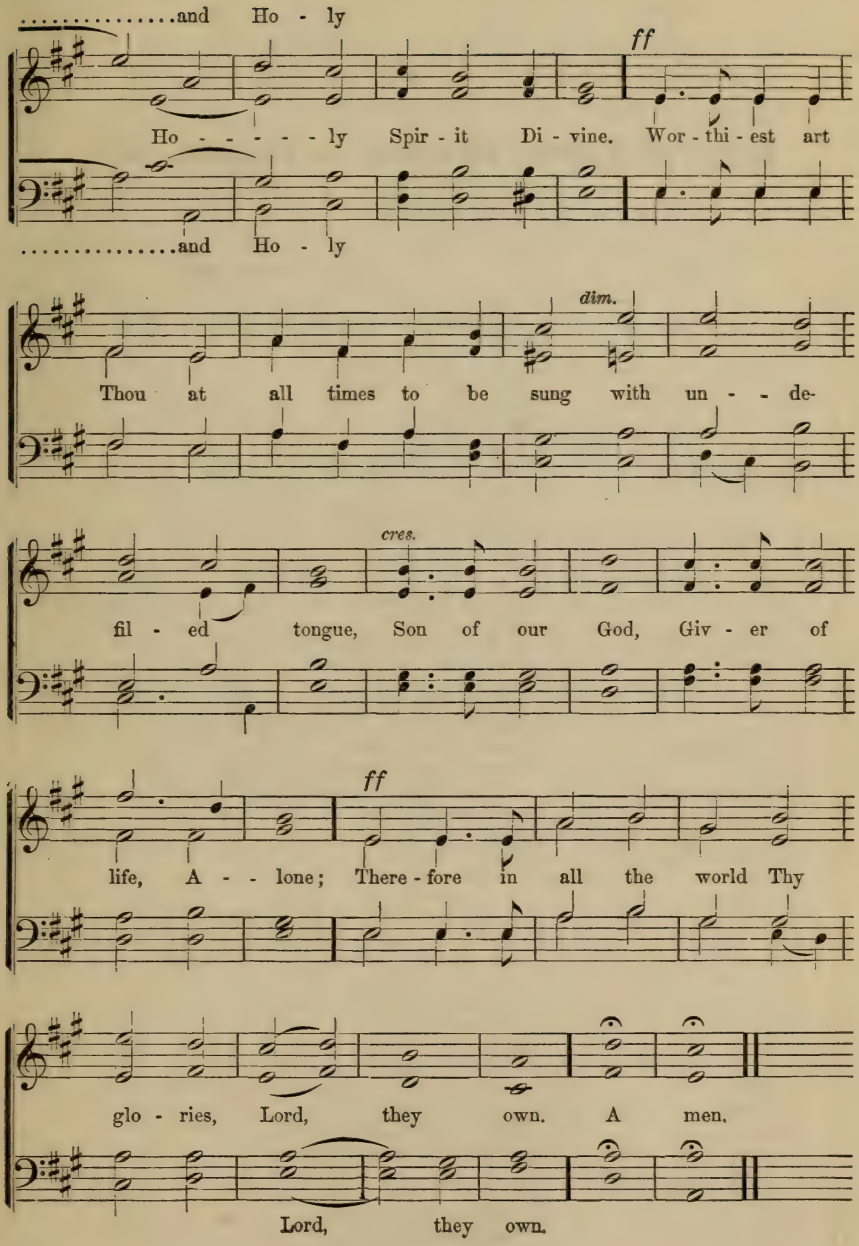
The SON and SPIRIT we a - dore.

*Al*..... le- - lu - ia.
A - men.

## 289.

*Slow, but with spirit.*




.....and Ho - ly
ff
Ho - - - - - ly Spir - it Di - vine. Wor - thi - est art
.....and Ho - ly
dim.
Thou at all times to be sung with un - - de-
cres.
fil - ed tongue, Son of our God, Giv - er of
ff
life, A - - lone; There - fore in all the world Thy
glo - ries, Lord, they own. A men.
Lord, they own.

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